

**SECRET**

István ADORJÁN

# NATIONAL CONSPIRACIONS FOR STIFLING



ELIZABETH ADAM  
AS A TERRESTRIAL  
EXTRATERRESTRIAL  
HISTORICAL  
PERSONALITY

## Copyright information

© 2019-2024 István ADORJÁN (author, self-editor, self-publisher).

– Third Edition: published with Google Play and Internet Archive in july 2024: GGKEY:

LK6P575TJ4A (PDF without DRM);

– Second Edition: published with Google Play and Internet Archive in march 2020: GGKEY:

LK6P575TJ4A (PDF without DRM);

– First Edition: published with Google Play and Internet Archive in march 2019, re-published in june 2019: GGKEY: LK6P575TJ4A (PDF without DRM).

– Personal Book Identifier: [istvan%20%20december%201959%20calugareni%20mures%20romania%20elizabethstiflingbook%3Fpdf%3Fgoogleplay](https://books.google.com/books?id=istvan%20%20december%201959%20calugareni%20mures%20romania%20elizabethstiflingbook%3Fpdf%3Fgoogleplay).

This PDF or originally PDF electronic book, written in the hungarian language, and literally translated by the author into the english and the romanian languages, may in good faith be freely downloaded from Google Play and Internet Archive, only literally translated, in any language, except the hungarian and the romanian languages, re-edited without content and structure modification, outside of the internet re-distributed and re-published, commercially or non-commercially, wholly or partly, with mentioning its title and author. With the death of the author, it shall additionally become freely re-distributable and re-publishable on the internet as well. For averting the legal effects of attack carried out with the state, the interested parties may avail themselves of the universal rights conferred above and the lack of authentic evidences of the attacking parties to ensure the perpetual availability of the book in the territory and under the jurisdiction of the attacking state, or may proceed to the cessation of publishing and distributing the book in that territory and under that jurisdiction.

The first readers of the writings of the author are the Illuminati and other ethnical and national secret political organizations controlling, conserving and utilizing the ethnic groups, nations, national states and the great religions. Because the creation of his writings has been devoid of their control, and their contents revealing their abusive actions and deeds are interpreted as being politically inconvenient or offensive, they collide with their ambition of mass-communication omnipotence, and they will not recognize them, and will tend to objectify their non-recognition by tending with their occult civil and state power to usurp their creation and destroy them by disrupting to bits and finally obscuring their contents as knowledge and evidences about their existence and actions, as well as potential history-molding factors contrary to their interests, by this means implementing their fabricated conception relative to the freely thinking, researching, writing and publishing of persons qualified by them as “dangerous”: “The author of these writings is a nobody, and has nothing.” For this purpose, they are striving, among others, to have everything that is not evidently of the author generally, the new scientific elements particularly, sorted out of them, to nationalize them, to usurp, to transfer into the property of “nation” the copyright relative to them, assuming the cover of their personal secret political agents, with or without plagiarism show trials based on tricks as sham evidences, with the usurped-nationalized copyright to have his writings withdrawn from firstly the international circulation, and by so doing to deprive the potential readers of the accessibility to these knowledge and evidences relative to them. With the purpose of making it possible, concealing it, facilitating it, or increasing the efficiency of the plagiarizing, they intend — among others — to apprehend a scientific element, a book, or several books not in their entirety, but in their essence, in their forged “starting-point” creating process, or in the form of an implication assertion. Therefore, the author considers it as being a personal secret political attack, a national criminal act, and a national plagiarism show trial, or a national plagiarizing process against science, sci-

tific cognition, the free streaming of information, civil society, democracy, his person, and potentially other individuals secretly qualified as “dangerous”, executed in the cover of members of some organs of national states and/or of the civil society performing parallel acts or activities, as parallel persons and national criminals, as well as a further evidence relative to the existence and actions of the ethnical and the national secret political organizations any such trial or other process initiated or conducted against him, or his writings, or without public regard to them, which does without evidences beyond any shadow of doubt relative to the copyright of the scientific elements or comprehensive “essence” arrogated or used by that trial or process, contained by his writings, or produces sham evidences relative to that copyright.

### **Cover-photo information**

On the photo of the cover, there can be seen the actress Elizabeth Adam — in her original name Erzsébet ÁDÁM [Read approximately: 'erze:bet 'a:da:m.] — (1947-2014) [3] as the “shadow of the sun” [1] suggested by her individual reciting evening of hungarian language entitled “A nap árnyéka”. [Read approximately: ɔ nɔp 'a:rnye:kɔ. In the english language: The Shadow of the Sun.] She reveals this portrait structure on the cover of her long-play gramophone disk of hungarian language entitled “Rejtelmek ha zengenek”. [Read approximately: 'reytelmek hɔ 'zengenek. In the english language: Puzzles If They Resound.] [2]

### **Language information**

The language of this book is not quite the english proper. There are many languages on Terra that are potentially universal in that everyone may acquire and use them without a significant change in quality of life. There is a wide civil need for a unique real universal language in order to enable humans to communicate with one another. The Roman Empire was not sufficient for carrying into effect the universality of the latin language. A national state shall not be capable of carrying into effect the universality of its language ever. At present, the english proper is the nearest to the quality of unique real universal language. However, as a natural language it has many deficiencies, and it might not be the best means of universal communication. And as rules in a language are made not by states, but by its users in thinking, speaking and writing, with translating his writings into the english language the author makes a few steps towards turning the english proper into the unique real universal language on Terra, as an intermediary phase towards disabling the imperialist national states to produce new cases like that of Elizabeth Adam, and breaking down all artificial frontiers among humans and peoples in the Terra nation and the Terra state.

*The state imperialism takes its victims since millennia.  
The national imperialists defend the nations created by them from their members,  
and the national states founded by them from their citizens,  
as “Gods they save their kings” from the humans.  
Demand the human right for state founding!  
Otherwise the imperialist states can infringe human rights.  
The state infringement of human rights is a national criminal act.  
The national criminal acts are committed by national criminals.  
The national criminals are inhuman, anti-humanist,  
they create social restlessness and peacelessness.  
Let there be humane, humanist, democratic states founded by the humans,  
in order that humans may live in a human manner  
a restful and peaceful life!*



*In "God" i do not trust,  
because i know that it is only a mask for the Illuminati,  
and the other national secret political organizations;  
and in the national states founded by them i do not trust,  
only in the United States of Terra dreaded by them i believe.*

*Elizabeth Adam was a victim of national imperialism she also.  
The national “Dragons” [4] defended their pseudo-nations and states from her also,  
with their imperialist states they infringed the rights and rightful interests of hers also,  
as national criminals they committed national criminal acts against her also,  
they inhumanely treated, in restlessness and peacelessness kept her also.  
There was completely defenseless she also.  
Only with her art she could fight against national crime and imperialism.  
The humans loving her and liking her art could have defended her,  
if they would have had the right to abolish the inhumane,  
anti-humanist, imperialist national state.*

*“Keep your nationality within your humanity, o human.” [5, p. 153]*

*Elizabeth Adam*

*“I am a human, and I want to live in a human manner.” [1, minute 11]*

*Elizabeth Adam*

*“I am a love-maker of humans and peoples.” [1, minute 47]*

*Elizabeth Adam*

*“The spirit of the human, the language of the arts,  
the aesthetic emotion, have no ethnicity.” [6]*

*Elizabeth Adam*

István ADORJÁN

**NATIONAL  
CONSPIRATIONS  
FOR STIFLING  
ELIZABETH ADAM  
AS A TERRESTRIAL  
EXTRATERRESTRIAL  
HISTORICAL  
PERSONALITY**

Scientific research

Third edition, István ADORJÁN – 2024

## Contents

Foreword .....	14
1. The relating political views of the author .....	21
2. The self-assertion of Elizabeth Adam .....	35
3. The films as anti-Elizabeth Adam national secret political means .....	59
3.1. The romanian film entitled “Doi bărbați pentru o moarte” (Two Men for One Death) of 1970 ....	61
3.2. The west-european erotic films .....	82
3.3. The romanian film entitled “Am fost șaisprezece” (We Were Sixteen) of 1980 .....	84
3.4. The romanian film entitled “Bietul Ioanide” (Poor Ioanide) of 1980 .....	114
3.5. The romanian film entitled “Pruncul, petrolul și ardelenii” (The Baby, the Oil and the Transylvanians) of 1981 .....	133
3.6. The romanian film entitled “Calculatorul mărturisește” (The Computer Testifies) of 1982 .....	151
3.7. The hungarian film entitled “A hosszú előszoba” (The Long Corridor) of 1982 .....	163
3.8. The romanian film entitled “Pădurea de fagi” (The Beech-wood) of 1987 .....	182
3.9. The romanian film entitled “Harababura” (The Jumble) of 1990 .....	210
3.10. The films of english language of Ion CARAMITRU .....	270
4. The Cenaclul Flacăra (The Flame Circle) as an anti-Elizabeth Adam national secret political means .....	295
5. Conditions of the american self-assertion of Elizabeth Adam .....	310
6. The national secret political persecution of Elizabeth Adam .....	320
6.1. The reasons of the national secret political persecution of Elizabeth Adam .....	323
6.2. The professional national secret political persecution of Elizabeth Adam .....	326
6.3. The psυχical national secret political persecution of Elizabeth Adam .....	327
6.4. The physical national secret political persecution of Elizabeth Adam .....	328
6.5. The dwelling national secret political persecution of Elizabeth Adam .....	328
7. The anti-Elizabeth Adam national secret political propaganda .....	334
8. My Elizabeth Adam .....	355
References .....	394
Other publications .....	398



## Foreword

The spirituality, work and life of Elizabeth Adam can be sources for those humans who want to create for themselves or for others a highly successful, happy, human-worthy life on a humanist Terra looking into the future, continuously progressing, free from anti-humanist nationalism and national imperialism.

After the hungarian writer in Hungary Lajos TOLNAI, [Read approximately: 'lɔyɔf 'tolnɔi.] “severely criticizing the hungarian society of the second half of the 19th century”, [5, p. 11] Elizabeth Adam is a newer “example for that practically the entire public life form a league against a human.” [5, p. 11] The dramatic artist, the great dramatic artist, the greatest dramatic artist “eyes were blindfolded with black kerchief”, [5, p. 11] in order that “they would never project on the world the world, which is closed alive in her. I here now undertake the holy task that a holy human, one of the greatest of our great ones among all those who” [5, p. 11] went on the stage “with their vocation, i will dig out of the tomb, and will bring up her works on my shoulder and in my lap one after the other from the depths,” [5, p. 11] can i write now in connection with Elizabeth Adam essentially the same as Zsigmond MÓRICZ wrote in connection with Lajos TOLNAI, in his editorial appeared in the issue of 1 january 1941 of the literary periodical Kelet Népe. [Read approximately: 'kelet 'ne:pe. In the english language: The People of the East.]

In the first place, with this research i disinterred from their national “tomb”, [1, minute 5] revived, shelled from their artistic and, respectively, “civilian” [5, p. XXII] covers, reconstructed from their elements, in order that this book “keep it freshly” [5, p. 167] and henceforward “eradiate” [5, p. 164] the art and life of universal value, as the universal-nation-making means, and evidences relative to the existence and actions of the ethnical and national secret political organizations, of the stifled, faded, denigratingly falsified, profaned, buried, and condemned-to-“annihilation” [5, p. 130] “strong individuality”, [5, p. 181] terrestrial extraterrestrial historical personality and progressive, humanist and non-nationalist spirituality of Elizabeth Adam, become widely known as a dramatic artist in Marosvásárhely [Read approximately: 'mɔrɔfva:ʃa:rhey. In the romanian language: Târgu Mureș.] Romania, of hungarian mother tongue, in order that by this means “the puzzles of the shadow of the sun bell-clearly reverberate, resound and rise high for the wild roses”, that the ethnical and the national secret political organizations cease to conspire against human individuals, and that: ““Dream! ... Dream, humans! ... Dream, humankind!” [1, minute 49]

In the second place, facing up to the machinery destined for stifling, fading, denigratingly falsifying, profaning, burying and “annihilating” [5, p. 130] the individuality, personality and spirituality of the humans qualified “dangerous” by the national secret political organizations preying on the national states, with this book i “show myself” [20] as a spiritual alter ego of Elizabeth Adam, as well as part and source of her case.

In the third place, with my this book i present the “bill” [18, minute 85] for the directly touched ethnical and national secret political organizations for all that they committed, are committing, and will commit against Elizabeth Adam or her memory. They have to be brought in front of the public face to face with these morally heinous deeds and legally criminal acts, in order that they can never again commit national heinous deeds and criminal acts with impunity against humans.

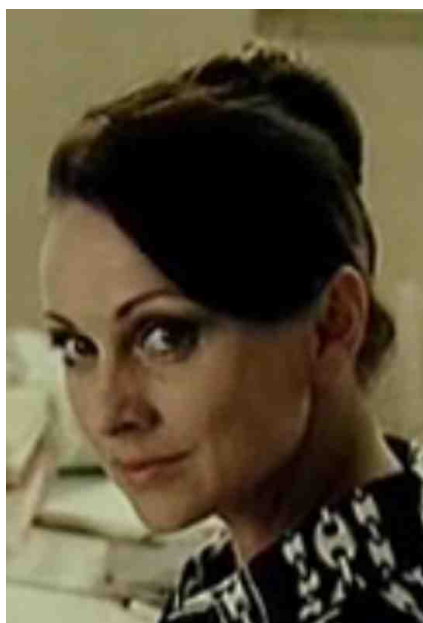
In the fourth place, in addition to all these, in a wider respect, with this book i describe the manner as the respective ethnical and national secret political organizations partly had and have relations to the respective individuals in Romania: Elizabeth Adam, the ethnically hungarian redactor Győző HAJDU, [Read approximately: 'gyɛ:zə: 'hɔydu.] the ethnically hungarian poet Domokos SZILÁGYI, [Read approximately: 'domokɔf 'sila:gyi.] the ethnically hungarian actress Kinga ILLYÉS, [Read approximately:

'kingɔ 'iyye:f.] the ethnically romanian poet Adrian PĂUNESCU, [Read approximately: ʌdri 'ʌn pəu 'nesku.] and last but not least to the nothing and nobody, as well as everything and everybody of my person. Further, in this respect, i express my view that certain influential members of the society do not have the right to secretly organize themselves above state and society, regarding their society outside and above the law the “soul” of an ethnic group or a nation to have the disposal of state and society, to draw the humans secretly and arbitrarily qualified by them “dangerous” under their full control, to hinder their self-assertion, to make society inaccessible for them, to make them inaccessible or unacceptable for society, to push them to the margin of society and remove them from it.

The original name of Elizabeth Adam is Erzsébet ÁDÁM, she is ethnically hungarian. [3] In spite of the fact, in her romanian films she was regularly listed as Elisabeta Adam, [Read approximately: elisa 'beta ʌ 'dʌm.] certainly generally because of the romanianization policy of the Ceaușescu regime relative to the ethnic minorities, and particularly in order that the personal “glory” of Elizabeth Adam increased the “glory” of the romanian nation. She probably did not object to this, moreover also “in the letters — written by her and her husband, the redactor Győző HAJDU, a member of the communist nomenclature — to the Ceaușescu’s she was named Elisabeta”, [21] which refers to that the translation into the romanian language of her name expresses her will. With regard to also her actings of hungarian, romanian and english language in the hungarian, the romanian and the english language territories, this can be considered as a manifestation of her humanism and universal sense of vocation. On the basis of these, in the hungarian language version of this book I name her Erzsébet ÁDÁM, in the romanian language version Elisabeta ADAM, while in the english language version Elizabeth Adam.

I got to know in january 2016 that Elizabeth Adam could not act as a dramatic artist already since 1989. This instantly designated for me the political character of her case, so that I considered it to be worth dealing with the subject. And I was not disappointed: as I was advancing forward in the research, so unfolded in front of me the personality of Elizabeth Adam as a universal treasure of the hungarian society in Romania, the society in Romania, the all-hungarian society, and generally the humankind, who however is not being fearfully guarded in her inheritance, but through a multinational secret political propaganda and activity has been falsified, hidden, and “annihilated”. [5, p. 130]

According to the information relative to the extraterrestrials, those are of small stature, as well as relatively large-headed and -eyed. It is a scientifically established fact that the intellect level of the living beings is directly proportional to the ratio of the masses of the brain and body. Therefore the extraterrestrial humans are much more intelligent than the terrestrial humans. This is natural, as we are not yet able to travel to another populated planet. The large-eyeness of the extraterrestrials suggests that the intellect level is directly proportional to the largeness of the eyes as well. And the eyes of Elizabeth Adam are much larger than the average ones: [18, minute 45]



Otherwise, according to my experiences, the rate of large-eyeness is the greatest particularly in Denmark, and generally in the European northern countries, which dispose of the most developed civil societies, and in which accordingly also the atheism is the most wide-spread in the world.

The relative, terrestrial extraterrestrial character of Elizabeth Adam “eradiates” [5, p. 164] not only from her “beautiful, large eyes”, [5, p. 19] resembling those of the hungarian poet in Romania Endre ADY, [Read approximately: 'endre 'ɔdi.] and special intellect, but also from some of her words. In her individual reciting evening of hungarian language entitled “Rejtelmek ha zengenek” (Puzzles If They Resound) of 1976, she recited that “it is evening, everything is stood around by stars, the universe is a charming cage”, [2, minute 14] and she utilizes the word “star” in more other connections. Then, in 1983, she communicates on the cover of her long-play gramophone disk of hungarian language entitled “Szerellem, szerellem ...” [Read approximately: 'serelem. In the english language: Love, Love ...] that “her way from Buzaháza [Read approximately: 'buzɔha:zɔ. In the romanian language: Grăușor.] {Note: Village in Romania in Maros [In the romanian language: Mureș.] county along the middle reach of the brook Nyárád. [Read approximately: 'nya:ra:d. In the romanian language: Niraj.] Its present romanian name may be a manifestation of the romanian national imperialism, as it does not derive from the name of the chieftain Buza, [Read approximately: 'buzɔ.] but from the hungarian word “búza”, [Read approximately: 'bu:zɔ. In the english language: wheat. In the romanian language: grâu.] while an its earlier romanian official name was “Buza”.} as far as New York, Sidney was overshadowed by the stars of folk-poetry.” [20] And certainly in this there is also the “dream of flying as far as the nebulas” [19] written by Domokos SZILÁGYI in the secret relation of Elizabeth Adam. She had not only relative extraterrestrial makings, but also a spirituality of the extraterrestrialness.

In the life of society, some individuals have or may have a determinant role. Among these there belong the dramatic artists of outstanding talent, working ability and efficiency. However, according to my knowledge primarily resulting from my personal experiences, at present the societies of the countries are under the control of a relatively great measure of entities termed by me “national secret political organizations”. In its endeavor of an exhaustive control over its “nation”, a national secret political organization does everything in its power to put into its own service also the dramatic artists of outstanding efficiency. This book throws light on also the manner in which the hungarian ethnical secret political organization in Romania and the hungarian national secret political organization could natu-

rally not make use of Elizabeth Adam, and could make use of Kinga ILLYÉS and Domokos SZILÁGYI for their own purposes.

The fundamental hypothesis of this book is that the society-observing organs of the hungarian ethnical secret political organization in Romania and the romanian national secret political organization recognized the special talent of Elizabeth Adam still in her childhood, they saw at the same time usefulness and peril in her person, they introduced their ideology relative to individuals fixed on the person of Elizabeth Adam in the poetry of Domokos SZILÁGYI, through it they published and propaganda-likely diffused it, then they applied it to the life of Elizabeth Adam in the interest of attaining the use and warding off the peril.

Through Domokos SZILÁGYI, also the hungarian ethnical secret political organization in Romania — namely, with a szilágyist metaphor, the hungarian ethnical “Dragon” [4] in Romania — refers to the relatively extraterrestrial character of Elizabeth Adam with that she “offers the steaming coffee from a flying saucer”. [22] Resulting from their “national” flock spirituality, they are naturally not able to accept even the idea of that someone of the members of the “nation” essentially differ from the others, the “hungarians”, especially not when the difference has a political character, namely it departs from the hungarian national identity arbitrarily defined by them, as well as it means superiority and an influential social position. They do not recognize such an individual, “human”, as being a member of the “nation”, they qualify him as “betrayers”, [7] in both the political and the astronomical senses of the word, hinder him in his self-assertion, boycott him, suggest his extraterrestrialness, and do their best — inclusive also of the camouflaged physical “annihilation” [5, p. 130] — in the interest of “carrying into effect” their false conception relative to his non-existence inside the “nation”, and his existence outside the “nation”, moreover the earthly humankind.

Andrei PĂUNESCU, [Read approximately: ʌn 'drey pəu 'nesku.] the son of the poet Adrian PĂUNESCU, in his diary qualified Elizabeth Adam acting with her individual reciting evening of romanian language in Bucharest, Romania, as being an “invader”. [8] With regard to the american serial film entitled “The Invaders”, connected with the extraterrestrials, broadcast around the end of the decade 1960 [9] in the Romanian Television as well, that qualification can also be brought into correlation with the conception relative to the extraterrestrial character of Elizabeth Adam of the national secret political organizations.

Metaphorically, the Elizabeth Adam case is about how a bird wishing for tweeting, singing, and freely flying was condemned, put to a cage for life, and reduced to silence by the Dragons. There can be inferred the power of the “Dragons” from that at the time of communism not even Győző HAJDU was able to free her from the cage. And after communism, its tweeting, singing and flying over the hungarian language territory was completely banned by the hungarian ethnical “Dragon” in Romania and the hungarian national “Dragon”.

Elizabeth Adam was hindered and persecuted mainly because she introduced in her individual reciting evenings her humanist principles, and codedly some of her information relative to the ethnical and the national secret political organizations, and diffused them with those, as i expounded it with my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”. By so doing she did not impair the quality of her art, moreover it was recognized by both the critique and the public, and rewarded as well, only that it did not meet certain ethnical and national secret political interests, particularly with it she attained and could have further attained an outstanding individual authority, popularity and social influence, which however the ethnical and the national secret political organizations want to monopolize for themselves. Albeit it is unacceptable — because it hinders the free development of society — the principle that one could politically restrict the moral, justifiable and legal creation and assertion activity of an individual.

A part of my hypotheses mean convictions for me, and I name them “hypotheses”, or use the phrase

“it can be presumed that”, or the word “probably”, just because it is possible that at present there are no such evidences at disposal, on the basis of which they could be declared facts, as well as regularly not the more or less subjective convictions of the author interest the readers, but the useful knowledge. Naturally, it is difficult if not impossible to expound all those factors and arguments, on the basis of which my convictions have formed. But also in default of the knowledge of these, a the truth of a hypothesis has a certain probability, even if a human is convinced of that.

The cognition and popularization of the Elizabeth Adam case is important firstly in order that through the force of the publicity of civil society there decrease the secret power of the ethnical and the national secret political organizations, in order that they can never commit national heinous deeds and criminal acts against anyone in their endeavor to hinder the coming into existence of every such social authority center, of which spirituality is not in consonance with their conservative, old-fashioned, biblical, religious, looking-into-the-past, drawing-back-the-development-of-society, nationalist, national imperialist flock spirituality.

Elizabeth Adam was not and could not be so special that the ethnical and the national secret political organizations persecuted only her, they naturally persecuted, are persecuting, and can persecute others as well. She suggestingly expressed and communicated this with her long-play gramophone disk entitled “Vadrózsák” [Read approximately: 'vɒdro:ʒa:k. In the english language: Wild Roses.] of 1979 so that “it’s not me the first one, it’s neither me the last one, with whom you’ve in this way done.” [10, minute 40] [11, p. 220] The popular-poetry origin of the text of this message refers to that the phenomenon is relatively extended in space and time, the case of Elizabeth Adam can only make it perceive how the national secret political organizations intervene in the life of the individuals with outstanding talent, working ability and efficiency, strain after its molding according to their own interests, as they know that the life of the “nation” is determined by these humans in an important measure. The life of Elizabeth Adam makes it perceive both the backing and the stifling of these individuals. In society, there crop up many such individuals in the public life, who enjoy the background backing of the respective national secret political organization, their social status being a manifestation and assertion of that national secret political will. Namely, in the present society, there can regularly assert themselves only those talented persons, whose spirituality and activity is naturally in consonance with the political line of the given national secret political organization, or who with compromises “render to Caesar the things which be Caesar’s”, [5, p. 130] as did Győző HAJDU, and in a much less measure and accessorially Elizabeth Adam herself as well. By this means, the national secret political organizations hinder the free development of society, and assert their own political lines.

Relative to my person not widely known and not recognized, at the university instruction level between 1979 and 1984 with the manipulation of my marks there was excluded the possibility of my becoming an assistant or a scientific researcher, then at the engineer employment level in 1984, with changing my place of work and reorganizing the enterprise, I was removed from the large-scale industry and transferred to the field of small-scale industry. A detailed description of my case is contained by the point entitled “My Elizabeth Adam”. And, certainly, there are still many similar cases not widely known: to climb the social mountain upwards is difficult, especially if it is under the control of a national political conspiracy.

Facts prove that still at the time of her relatively early life there started and it is still lasting at present, more than one year after her death, a multinational-secret-political-propaganda campaign aiming at the profanation and “annihilation” [5, p. 130] of the public image of Elizabeth Adam. This is natural if it is taken into account that the acquaintance of her personality and diffusion of her spirituality imperil the power of not only the hungarian and the romanian, but also that of the ethnical and national secret political organizations in general. For this reason, I keep to the principle that any information negative regarding Elizabeth Adam, unproven or supported with sham evidences — inclusive of the in-

formation of this kind contained by documents created by states — must be considered false and a part of this campaign.

The interests relative to the falsification, profanation and “annihilation” [5, p. 130] of the memory of Elizabeth Adam are very strong in Szekely [Read approximately: 'se:key.] Land, [Note: A mainly hungarian-, namely szekely-inhabited region in the central part of Romania.] as well as in the romanian and the hungarian national states. This can be seen mainly from that the mass-media keep back her case, presents it biasedly or negatively, the politicians do nothing for ceasing the actions directed against her memory, and the criminal authorities do not investigate on the merits the crimes committed against her. For this reason, in consequence of writing and publishing my Elizabeth Adam books, [Note: I published my first two Elizabeth Adam books in june 2017.] there arose the need in the concerned ethnical and national secret political organizations of refuting some of my hypotheses relative to Elizabeth Adam. Accordingly, it is to be expected that there will start up a process, in the framework of which documents containing true information can be “annihilated” [5, p. 130] or falsified — in the first place those corroborating the hypotheses of this book — as well as false information may “turn out”, false documents may “come up or be come across” — in the first place such ones, which apparently refute hypotheses of this book. Concretely, it is to be expected that the surveillance Securitate [Read approximately: sekuri 'tate.] [Note: The political police of the Ceaușescu regime.] dossier of Elizabeth Adam will be “annihilated” at least partly, as the dossier of my person “was not classed to the archive”. [Note: See my book entitled “A Case of Securitate Dossier Burial in Romania”.] Besides, certainly, there is still the collection of Securitate appliances with which there can be fabricated false documents in Securitate form and style with a discretionary content, and the only argument of the alleged authenticity of which is just that form and style of the epoch. Further, it is to be expected — as compared to the silence up to date — the trumped-up, partially unanimous making-speak of such persons, of whose single argument — outside of the ordered unanimity — for the support of the truth of the negative information alleged by them is that they have evidently direct experiences about Elizabeth Adam. For this reason, it is necessary that the negative information relative to Elizabeth Adam should come to acceptance and processing only after a verification beyond any shadow of doubt of their authenticity.

The stifling of the “strong individuality”, [5, p. 181] personality and spirituality of Elizabeth Adam makes it more evident the existence and actions of the power which is capable of not only “annihilating” [5, p. 130] natural personalities, but also creating artificial personalities. Such were in respect of this book Adrian PĂUNESCU as a “guru”, [12] and “Academician Doctor Engineer” Elena CEAUȘESCU [Read approximately: e 'lenɔ tʃɒu 'jesku.] as a “world-famous scientist” and a politician, whom the same power also “annihilated” in their those statuses, moreover also physically before time, as soon as they became for it useless, inconvenient, moreover perilous. In relation of this book particularly, but of my writings generally, such artificial personalities would be also the puppet scientists secretly plagiarizing me or drawing inspiration from me, but publicly accusing me of their own crimes, of whom the national secret political organizations intend to make use, according to the signs, in their struggle with my books and with me.

One of the elements of the personal secret policies of the national secret political organizations towards persons of my kind, qualified by them “dangerous”, is the hindrance, denial and usurpation of the pioneering activity. In conformity with the anti-Elizabeth Adam personal secret policies of the national secret political organizations, till january 2016 the Elizabeth Adam case was a taboo subject: for her, the mass media was regularly inaccessible; for the most part, there was published about her news fitting into the negative national secret political propaganda; the disclosure and publication of the truth relative to her case was secretly banned for both the mass media and the scientific research. To such an extent that according to my knowledge, in the hungarian language territory there was not permitted even the writing of her necrology, that was written and published by the romanian ultra-nationalist Cor-

neliu VADIM TUDOR, [Read approximately: kor 'neliu vΛ 'dim 'tudor.] the president of the Great-Romania Party, on 9 february 2015, [13] he also, naturally, in the framework of the romanian national secret political propaganda, which turned to account not the humanism and non-nationalism of Elizabeth Adam, but certain manifestations of her conflict with the hungarian ethnical secret political organization in Romania. As soon as in january 2016 I began to deal with the Elizabeth Adam case, the national secret political organizations got into a dilemma: should they assert towards me their policy relative to pioneering, or should they maintain the boycott relative to Elizabeth Adam? Resulting from their pioneering-hindrance policy, there arose the need of hindering my activity in this subject as well, and “annihilating” [5, p. 130] its pioneering character. For this reason, it cannot be excluded that they have already created a puppet scientist, whom they entrusted with the scientific research of the Elizabeth Adam case directed and controlled by them, to whom they hand over the information acquired of me in this respect with secret-service methods, and whom in a moment judged to be propitious they can throw in against me as an apparent leading character of a plagiary mock trial. Naturally, for such a puppet scientist they cannot allow a scientific activity on the merits, he or she also is subordinated to the respective anti-Elizabeth Adam personal secret policy.

It is characteristic that not only my writings touch the national secret political organizations, but feed-back-likely they also endeavor to touch them, which they intend to do in the first place by touching my person. This, however, depends on my attitude, which is important for them, because on the basis of that they can in a given case present their appearance-creating actions, of falsifying, hindering, avenging and “annihilating” [5, p. 130] purpose, before the public as being credible. In this way, according to their suggestions, if I do not use my writings for obtaining a “place of work”, but I will only write and publish them — which the hungarian national secret political organization has it suggested with the second meaning of the double-meaning hungarian word “tulajdonképpen”, [Read approximately: 'tulɔɟdonkeppen. In the english language: “in fact” or “as a property”.] — then on the basis of my this attitude they are endeavoring to assert their false conception that “my books are novels, namely fictions”. The weak point of the national secret political organizations is that they are naturally not able to prove the truth of their false conceptions, they can only create the appearance of their truth as sham evidences by creating new circumstances, false documents and other sham facts, and manipulating persons, as well as they also bind the credibility of those to my person. It is not my interest that through a position of “specialist”, granted on the basis of a my writing, they narrow down my activity to a single special field, and take over the control over my intellectual resources. My interest is to by multi-disciplinary research deal with subjects connected with the existence and actions of the national secret political organizations, certainly considered by them useless, inconvenient, moreover, perilous, and, accordingly, regularly considered taboos also in the state-dependent, politically-ideologically-religiously influenced scientific circles seeking national glory.

## 1. The relating political views of the author

The Elizabeth Adam case is primarily of political character. For this reason, it is necessary to sketch some of my relating political views already at the beginning of the book, in order that there become clear the point of view from which i approach this subject.

My relation to the romanian people and humans was always characterized by friendship. On the other side, I was never loyal to the romanian national state on the merits, which since 1920 has been an artificial formation firstly expressing the will and interests of the “great powers” victorious in the two world wars, and not the interests of the romanian people or the population living inside the borders of Romania. At present, this is visible from also that while numerous ethnically romanian politicians lack the part beyond the Prut [Read approximately: prut.] [Note: River partly constituting the eastern border of Romania.] of Moldavia in the territorial structure of the romanian national state, numerous ethnically hungarian politicians surplus [Note: By the verb “surplus” I mean “consider as being a surplus”.] the Szekely Land in it. As such, the romanian national state has always related disadvantage-creatingly to the ethnic minorities generally, and to the hungarian ethnic minority especially.

The romanian–hungarian coexistence was always characterized by friendship on the whole. The exceptions were regularly politically incited. The romanian–hungarian friendship, therefore, is a tradition, and it does not depend on the form of government: it was needed during the communist dictatorship, and it would be also needed if there were founded a szekely state.

Within a nation or an ethnic group, among influential nationalist members there evolves secretly a certain organization, which considers itself the “spirit” of the nation, and respectively of the ethnic group, and as such it keeps under its control the community, through the state, or respectively directly, the greatest measure the more undeveloped the given civil society is. I termed those organizations first “national, respectively ethnical secret political organizations”, then more exactly “national, respectively ethnical conspirational imperialist organizations”. The expounding the concept is not the purpose of this book, each point of its, and generally each book of mine contain my certain experiences and knowledge relative to them.

The Elizabeth Adam case cannot be completely and thoroughly understood without this concept, as her life was determined by the respective ethnical and national secret political organizations, those were determinant parts of her life. Accordingly, and on its part, the life of Elizabeth Adam contains such elements, which corroborate and enrich the concepts of “ethnical and national secret political organizations”. For this reason, her life can be considered as being an important evidence relative to the existence and actions of the ethnical and the national secret political organizations.

In my book written between 1994 and 2000 about my first attempt to flee illegally from the romanian communist national state carried out on 27 september 1986, published in june 2000 in the first edition of its hungarian language version, entitled “A magyar kommunista állam vasfüggönye felé”, [Read approximately: ɔ 'mɒgyɒr 'kommuniftɔ 'a:llɒm 'vɔʃfiggɒnye 'fele. In the english language: Towards the Iron Curtain of the hungarian Communist State.] I metaphorically termed the national secret political organizations “hydras”. In his poetry, Domokos SZILÁGYI, contemporaneous with Elizabeth Adam, uses the word “Dragon”, [4] of which meaning resembles that of the word “hydra”. For this reason, in connection with the metaphorical dramatic-art environment of Elizabeth Adam, it is more appropriate that instead of the word-group “secret political organization” I use the word “Dragon”, by so doing referring to not only the concepts of “ethnical or national secret political organizations”, but also to the “anti-poetic” symbolism connected with Elizabeth Adam of Domokos SZILÁGYI.

In controlling its “nation”, a national secret political organization is interested in that it behave as a mass, or with a biblical symbolism as a “flock”, as the control is so the easiest. But the nature of the hu-



man and society is so that some individuals at times separate from the “flock”. With those separated in a horizontal direction — namely, with the emigrants — there is regularly nothing to be done for the national secret political organization, because it has power only inside the “nation”. And towards those succeeding in rising from society uncontrolled and undesired by it — namely, towards the szilágyist “angels” [4] — the national secret political organization has two fundamental options for controlling. In the first place, it tries organizing them into its ranks, or prompts them to collaborate. If this cannot be done, or the individuals are from the beginning not suitable for this, it resorts to the means of the “forced alighting” [4] with the purpose of driving them back into the “flock”.

With regard to that the thoughts worded above are in accordance with the symbolism of the verse of hungarian language of Domokos SZILÁGYI entitled “Kényszerleszállás”, [Read approximately: 'ke:nyszerlesa:lla:f]. In the english language: Forced Alighting.] but at the same time with regard to also his inclination to collaborate with oppressive political entities resulting from his past of agent, [14] it can be stated as a hypothesis that the “Dragon” entrusted him with weaving into his poetry its “forced alighting” ideology so that its diffusion contributed to the decreasing of the emergence of “angels”, and, respectively, to that the obtained “forced alightings” would not appear as evidences for the existence and actions of the “Dragon” in the eyes of the humans.

It can be inferred from the above that the ideology of “forced alighting” can be part of the ideology of every ethnical and national secret political organization. Domokos SZILÁGYI wrote his verse entitled “Kényszerleszállás” (Forced Alighting) around 1969. [4] According to my hypothesis, in 1975 in Los Angeles — the english meaning of which city name is “The Angels” — the american national secret political organization started an “angel manufacturing”, [4] when to a new-born child it gave the name “Little Angel” [4] in the italian language: “Angelina”, whom in 1993 it drew into the video version of the song of the american band Widespread Panic entitled “Wonderin’”, in which it illustrates her as a “little angel with feather-broom wings”, [4] [15]



of whom with a “horrible small-scale-industry method”, [4] namely with tigress-programing and -training involving childhood sexual abuse, it “manufactured” Angelina Jolie as a Hollywood star, and who can owe her world-wide fame and fortune to that on national secret political pressure in 1999 she presumably joined the american Illuminati, namely the american national secret political organization itself. [Note: See my book entitled “Eyes Wide Open: The Illuminati Tigress-Programing, -Training and -Using Angelina Jolie”.]

The verse of Domokos SZILÁGYI entitled “Álom a repülőtéren” [Read approximately: 'a:lom ɔ 'repɪlə:te:ren. In the english language: Dream in the Airport.] of 1961 is construable to Elizabeth Adam with that “with her valentine, with whom she has fallen in love, with whom she will be one for ever” [19] — therefore, outside a marriage of convenience — she “will be able to only dream the flying”, [19] namely the professional rise, the rising from the “flock”, she will be able to only from outside “look at the machine pigeons”, [19] which could fly her to foreign tours. This verse can be considered as being a programing of Elizabeth Adam for the convenience marriage with Győző HAJDU, for the status of “noble lady” [1, minute 8] of Transylvania, and for the relationship with a spiritual alter ego of her for a “narcotic” [16] to be established partly with the purpose of her “being burnt”, [17] namely “falling madly in love with” him. Further, although in his verse of hungarian language entitled “Tizen-nyolc millió” [Read approximately: 'tizennyolts 'millio:. In the english language: Eighteen Million.] of 1962 Domokos SZILÁGYI refers to the entire population of the romanian national state, and exalts the communist party, with replacing “eighteen” with “one and a half” and “party” with “RMDSZ”, [In the english language: Hungarian Democratic Union in Romania. In the hungarian language: Romániai Magyar Demokratikus Szövetség. In the romanian language: Uniunea Democratică Maghiară din România.] the verse is construable to the Szekely Land as well. On the basis of these, it can be presumed that the political muse of Domokos SZILÁGYI was the hungarian ethnical “Dragon” in Romania.

It appears that also the verse of Domokos SZILÁGYI entitled “Álom a repülőtéren” (Dream in the Airport) was in the information pack, which according to my hypothesis the romanian national secret political organization conveyed in connection with Elizabeth Adam around 1965 among others also to the american national secret political organization with the purpose of regaining possession of the part beyond the Prut of Moldavia annexed by the Soviet Union in 1945. Namely, in the “manufacturing” [4] of Angelina Jolie as a “little angel” [4] relative to my person, the above-mentioned music video, according to the “prescriptions” of the verse entitled “Álom a repülőtéren” (Dream in the Airport), presents “arriving and departing airplane pigeons” to her, [19] [15]



then associates her with a pigeon: [15]



On its part, also the romanian national secret political organization appears to associate Elizabeth Adam with the notion of “pigeon” in her film entitled “Calculatorul mărturisește” [Read approximately: kɒlkulɐ 'torul mərturi 'sefte. In the english language: The Computer Testifies.] of 1982: [18, minutes 39 and 39]





further in her film entitled “Harababura” [Read approximately:  $\text{harab}\alpha\text{'bur}\alpha$ . In the english language: The Jumble.] of 1990, when the motor cyclist, sexually bullying the daughter of Elizabeth Adam as mother, says her: ““Come on, my lovey-dovey!””: [23, minute 30]



then in her film entitled “Păcală se întoarce” [Read approximately: pə 'kələ se ɪn' tɔɹtʃe. In the english language: Joker Returns.] of 2006: [24, minute 16]



after that in her individual reciting evening entitled “Vadrózsák” (Wild Roses) of 1978, Elizabeth Adam allegorically represents herself as a “sad turtle-dove as well, that does not build a nest on the roadside, in order that its son will not be grasped, and it will not kill itself with sorrow.” [10, minute 34]

Otherwise, Domokos SZILÁGYI can be linked with the american Illuminati also on the basis of the content of his poetry, with a special regard to that he frequently uses the word “devil” constituting a part of the satanist ideology, he names also himself “imp”, [4] and the word-group of english language “sixty Military Policemen and six hundred and six thousand” [25] can be construed the 666 symbol of the “devil”.

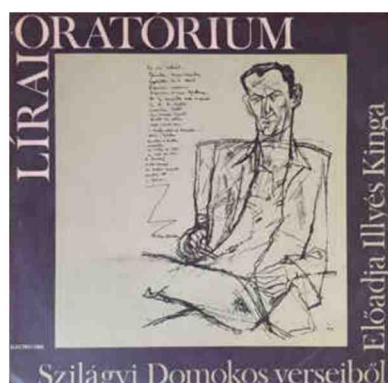
Hatred is one of the most negative human sentiments. Terrorism is one of the most negative human acts. For this reason, literarily professionally nothing can motivate that a poet write a verse programing this sentiment and act. And in the verse of hungarian language entitled “Boszorkány” [Read approximately: 'bosorka:ny. In the english language: Witch.] there can be discovered hate, and can be read words designating such terrorist deeds resulting from it, which rival the most extreme Islamic terrorism:

“... now we shall impale you,  
you can neither there die;  
now we shall crucify you,  
your soul cannot fly away;  
now you shall fry on our stake,  
you should shriek out we laugh;  
now we having ripped you open,  
you should bleed away not die ...” [22]

Searching the photos and motion pictures come to the surface of Elizabeth Adam, it can be established that the marks of the szilágyist “witch” [22] defined around 1967 — therefore, when Elizabeth Adam was an around twenty-year-old university student — like her “bursting-out two cheeks, black fiery-eyes, by-satan thrown silken eyelashes, bewitching glance, beauty”, [22] roughly suit Elizabeth

Adam. Consequently, on the basis of this and the coincidence in time, it can be presumed that the further development, as well as the szilágyist lyricization [Note: By the verb “lyricize”, I mean “put into a lyrical form”.] and the propagandistic diffusion of the “witch” and “forced alighting” ideologies, already existing for a long time past in a relative primitive form, was motivated by the spotting of the person of Elizabeth Adam by the hungarian ethnical “Dragon” in Romania.

To the collaboration of Domokos SZILÁGYI with the hungarian ethnical “Dragon” in Romania — if he was not exactly one head of its — refers also the fact that Kinga ILLYÉS — who was not only a colleague of Elizabeth Adam, but probably also a rival, moreover she possibly envied her — comprised in her repertory some elements of the “anti-poetry” of Domokos SZILÁGYI, she made up of them her individual reciting evening of hungarian language entitled “Lírai Oratórium” [Read approximately: 'li:roi 'orɔto:rium. In the english language: Lyric Oratorio.] first-performed on 13 december 1974, [26] from which a long-play gramophone disk was edited in 1977 by Electrecord in Bucharest, [27]



**Szilágyi Domokos verseiből - Előadja Ilyés Kinga  
– Lírai Oratórium (Oratoriul Liric)**

Label: Electrecord – EXE 01320  
Format: Vinyl, LP, Mono  
Country: Romania  
Released: 1977  
Genre: Non-Music  
Style: Poetry

in which she included the verse entitled “Kényszerleszállás” (Forced Alighting) as well. [27] Therefore, by so doing the hungarian ethnical “Dragon” in Romania practically raised the “forced alighting” ideology to a religious level veiled into a “lyric oratorio”, and in applying it to Elizabeth Adam, namely in implementing its anti-Elizabeth Adam personal secret policy, among others in Kinga ILLYÉS it singled out and entrusted or “led step by step” [28] to Domokos SZILÁGYI and his “anti-poetry” such a person, whose personal interest as well could be the “breaking on the wheel” [29] of the career of Elizabeth Adam.

The whole-figure drawing of Domokos SZILÁGYI on the cover of the long-play gramophone disk of Kinga ILLYÉS entitled “Lírai Oratórium” (Lyric Oratorio) — the covers of such long-play gramophone disks regularly representing a photo of the reciter — coveringly misleadingly programs that the stage representation of his poetry by Kinga ILLYÉS originates not in the entrusting of the hungarian ethnical “Dragon” in Romania, but in that Kinga ILLYÉS was a “darling, darling” [22] of him. Further, the drawing was in all probability not drawn by Kinga ILLYÉS, what makes it still more visible the stressed importance and the privileged status of Domokos SZILÁGYI in certain ethnical and national secret political circles. In this same covering strategy, these same words ending his verse entitled “Boszorkány” (Witch) also program misleadingly that Domokos SZILÁGYI made Elizabeth Adam his “anti-muse” motivated by a negative experience with her. Naturally, it cannot be excluded the possibility that in covering the “Dragon” and misleading the humans Domokos SZILÁGYI established such relations with Kinga ILLYÉS and Elizabeth Adam.

Beyond the expounding of my views relative to the relation between the szilágyist poetry and the Elizabeth Adam case, my person was concretely led to the genesis of those by that it struck me the ominous concept of “forced alighting” from the repertory of Kinga ILLYÉS, its ostentatious internet diffu-

sion, as well as the metaphoric similarity between that and the “annihilation” [5, p. 130] from 1989 [14] of the career of Elizabeth Adam.

The photo below represents the “pastoral” face-mimicry and the “grass-roots, lead-bird” [30] flock background designated with the black color, bringing out the ominous atmosphere of generally the “dragonian” szilágyist “anti-poetry” and particularly of the “flock”-spirituality ideology of “forced alighting” in the individual reciting evening of Kinga ILLYÉS entitled “Lírai Oratórium” (Lyric Oratorio). She is at least apparently acting a part though, but with regard to the “dragonian” political-ideological contents of her dramatic art, this does not exclude the possibility of that she is representing and diffusing propaganda-likely not only the spirituality of the hungarian ethnical “Dragon” in Romania, but she herself is one of the heads of the “Dragon”: [31]



Kinga ILLYÉS recites the words not of “Allah”, but of the hungarian ethnical “Dragon” in Romania, not from the koran, but from a book of verses, which was revealed not by the arab ethnical secret political “prophet” Muhammad, but by the hungarian ethnical secret political “prophet” in Romania Domokos, not in the Arabic, but in the hungarian language, not in a religious, but in a lyrical form, but of which religious purpose Kinga ILLYÉS clearly refers to with introducing the word “oratorio” in the title of her this individual reciting evening, not in the seventh century, when it was still easy for the Arab “Allah” to make itself believed through its Arab “messenger”, but in the twentieth century, when the “Father” hungarian national “Dragon” in Romania had to already “send” its “Son” hungarian poet in Romania having been under the necessity of denying it before publicity. In the background, the parallel comes to an end, the mohammedan arabian and the szilágyist hungarian ethnical secret political spiritual proceedings meet in their common “grass-roots”, [30] of which spirituality is made perceptible by the same black color, was revealed by the arab ethnical secret political organization also with the flag of the “Islamic State” symbolizing the arab ethnical “grass-roots” in the Arabian Peninsula: [9]



This programs the anti-progressivism, anti-humanism and nationalism of the ethnical and the national secret political organizations — namely just the opposite of what Elizabeth Adam professed, diffused and asserted in the course of her entire life — which includes also the principle that for the enforcement of the “grass-roots” spirituality, for the “annihilation” [5, p. 130] of progressivism, humanism and non-nationalism, any form of death technology may be applied.

And if the “Dragon” “dreamt” [19] of “letting its clutches still deeper”, [30] those would “get stuck” [30] in not the ethnical, but the South-African human “grass-roots”, [30] and there on the level of the “humankind, of the humans and peoples made love one another” [1, minute 47] as there were no assimilation endangeredness, there would be no need of terrorism either. But that would mean its own “forced alighting”, namely self-hindrance, loss of material goods, and self-“annihilation” [5, p. 130] by reason of which it prefers hindrance, expropriation, and “annihilation”, first of all in the relation of individuals “making humans and peoples love one another”, [1, minute 47] as was Elizabeth Adam as well.

According to a saying, the eye is the mirror of the soul. The look of Domokos SZILÁGYI is certainly the mirror of its “dragonian” “anti-poetry”, and as such it expresses the attitude of the “Dragon” towards Elizabeth Adam and other “angels” particularly, but to also the hungarian society in Romania generally, as theoretically any “lead bird” [30] stuck to the earth has the possibility to rise over the “flock” as an “angel”: [32]





The character of the natural facial expression of Domokos SZILÁGYI gives an explanation to why the hungarian ethnical “Dragon” in Romania chose just him for the ethnical secret political enforcement through poetry of its “forced alighting” ideology: because the person of Domokos SZILÁGYI masks it the best, namely one can the most believably claim of him that his “anti-poetry” results from his nature, and not from an ethnical secret political entrusting. In the relation of the covering need of the “Dragon”, it can still be presumed that the dying young, at 38 years [14] of Domokos SZILÁGYI was not natural, it ensued for reasons of state and “Dragon” security in 1976, [14] prior to the rather brutal application of the “forced alighting” ideology to Elizabeth Adam in 1982, as subsequently to it one could reckon with criminal consequences. Further, the early death of Domokos SZILÁGYI could also be motivated by that his portraits were meant a role of a long-term national secret political propaganda, and for this reason it was needed that he remained young in the memory, moreover due to his premature death he also inspired sympathy, as there refer to these not only the above frame of the Duna [Read approximately: 'duno. In the english language: Danube.] Television, [In the hungarian language: Duna Televízió.] but also his bust in Szatmárnémeti, [Read approximately: 'sotma:rne:meti. In the romanian language: Satu Mare.] Romania, and his commemorations: [33]



The “dragonian” ideal of the “forced alighting” is that the “angel” carries it into effect of oneself, without any kind of outside intervention, to the complete satisfaction of the “Dragon”. An example in conformity with this was asserted likewise by Kinga ILLYÉS with her individual reciting evening of hungarian language entitled “Az élet kenyere” [Read approximately: ɔz 'e:let 'kenyere. In the english language: The Bread of the Life.] first-performed on 10 april 2000 in Temesvár, [Read approximately: 'temeʃva:r. In the romanian language: Timișoara.] Romania, in which “she recalled the fate of Saint Elizabeth of the House of Árpád. [Read approximately: 'a:rpa:d.] The life of Saint Elizabeth was of example value, the hungarian royal princess descended the throne in order to assist the poor, the house-sick”, [34] namely she exemplarily carried into effect the szilágyist “dragonian” ideal of the “forced alighting”.

Kinga ILLYÉS declares that her choice fell on the life of “Saint Elizabeth of the House of Árpád”, because on the basis of it she could get up such a program, in which “the artist can paddle”. [35] Accordingly, the “dragonian” ideal of the “forced alighting” is that it occur not on the ground, but on the water, where “the person in question” [4] cannot “run to and fro”, [4] but only “paddle”, [36] that the humans cannot “run to and fro like the ducker on the daily scrap to eat pecked out from under the mossy stones”, [4] but only “paddle like the goose” [36] on alms. In any case, with uttering the word “paddle”, Kinga ILLYÉS gave away that her art connected with both Domokos SZILÁGYI and “Saint Elizabeth of the House of Árpád” originates in a “dragonian” entrusting. This can be seen from also that with her art generally she not only represents the “forced alighting” poetry of Domokos SZILÁGYI, but also surpasses Domokos SZILÁGYI in substituting the “forced alighting” for a voluntary “alighting”, and carrying it not only to “running to and fro”, but also to “paddling”. Further, it refers to the existence of a hungarian national secret political propaganda relative to “Saint Elizabeth of the House of Árpád” also that the hungarian national state brought into existence and runs an “Erzsébet” (Elizabeth) program offering charitable services.

According to the szilágyist-illyésian version of the “forced alighting” ideology, therefore, there are three fundamental social standings: flying in the air, running to and fro on the ground, and paddling in the water. From among these, the “Dragon” likes the paddling the best, because a paddling flock of geese can be controlled easier than a flying flight of birds. With the assertion of the example of “Saint Elizabeth of the House of Árpád”, it stimulates those flying to land, those running to and fro to stop, and they all to keep those paddling, in order that by so doing there become attractive for as many as possible humans the inactive and impotent standing of paddling, the social progress slow down in the greatest measure possible, the development of society remain the nearest possible to the ethnical or national “grass-roots” [30] defined by the “Dragon”.

This mentality of “forced alighting” is expressed by the respective ethnical and national “Dragons” in the article entitled “Ádám Erzsébet előadásai” [Read approximately: 'a:da:m 'erze:bet 'elə:ɔda:ʃɔi. In the english language: The Performances of Elizabeth Adam.] appeared on 1 april 1982 in Magyar Élet [Read approximately: 'mɔgyɔr 'e:let. In the english language: Hungarian Life.] in Australia as follows: “The future is unforeseeable. There is no reason to weave dreams. Only the roots give the strength: the historical past and popular culture.” [5, p. 189] The same retrograde spiritual frame of mind is preached by the arab ethnical secret political organization in the form of returning to the “pure islam” partly with the “Islamic State”. And the same is programed also by the secret political propaganda of the american national “Dragon” with the photo taken of the university professor Jason Bond, naming a species of spider of Angelina Jolie in all probability at a CIA request with a propagandistic purpose, and published with Wikipedia: [9] [97]



On 19 January 2001, in Kecskemét [Read approximately: 'ketʃkeme:t.] in the Hungarian national state, Kinga ILLYÉS produced for the fiftieth time her stage play entitled “Az élet kenyere” (The Bread of the Life) [34] which “she held with the purpose of charity, with this she would assist the nursing of the house-sick”. [34] Namely, with renouncing the income, she herself carried into effect the “dragonian” ideal of the “forced alighting”. [4] Moreover, for a further identifying herself with “Saint Elizabeth”, she also put on her garment. [35]

On the basis of the above, it can already be seen the endeavor of the Hungarian ethnical “Dragon” in Romania and the Hungarian national “Dragon” that, for fear of the progressive, humanist and non-nationalist spirituality of Elizabeth Adam [Note: See my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”.] put into bottle by them, they fill well in advance the space which Elizabeth Adam would deserve in the remembrance of the Hungarian humans. Their offer is double: “Saint Elizabeth of the House of Árpád” and Kinga ILLYÉS.

However, Kinga ILLYÉS of outstanding talent, working ability and efficiency, comparably with that of Elizabeth Adam, deceased prematurely, at the age of 63, on 28 July 2004. [14] But the physical disappearance of her personality did not cease for long the diffusion of the “dragonian” spirituality of the anti-progressive, anti-humanist and nationalist “forced alighting” ideology. Namely, “the woman dramatic artist [in Hungary] Helga KOLTI [Read approximately: 'helgə 'kolti.] is keeping in her repertory since 2007 her performance being about Saint Elizabeth of the House of Árpád, entitled ‘Az élet kenyere’ [The Bread of the Life]”. [28] Therefore, the Hungarian national “Dragon” needed around three years, in its self-covering it did not regret so many already to search for and direct on track the person considered by it suitable for propaganda-likely performing “the example of Saint Elizabeth on the stage”. [28]

Helga KOLTI resembles Kinga ILLYÉS in her name as well. A purpose of this is certainly to program that she is the spiritual successor of Kinga ILLYÉS. Further, in this regard it is an essential circumstance the suggesting value of the name Kinga containing the English word “king” denoting the notion king. Namely, in the course of history the king was the most important means of the Hungarian national “Dragon”, and it yearns for the monarchy today as well. On its part, the name Kolti Helga almost completely contains the name Kinga, and so it programs the institution of monarchy as well.

According to the interview given to “the periodical of spiritual self-defense” [28] Függetlenség [Read approximately: 'figgetlenʃe:g. In the English language: Independence.] of Hungarian language in Hungary on 26 December 2008, Helga KOLTI “due to a series of accidents got at” the get-up of Kinga ILLYÉS entitled “Az élet kenyere” (The Bread of the Life), and “the Lord led her step by step to Kinga

ILLYÉS and that work. She would like to bring Elizabeth close firstly to the young people, to the rising generation. The performance altered her life in full measure. This change is lasting since then. She started on this way, and today she could not and would not live differently”. [28] Therefore, foreseeably, the Kolti epoch of the campaign of “Saint Elizabeth of the House of Árpád” of the hungarian national secret political propaganda shall also last till the death of the dramatic artist.

One of the greatest problems of an ethnical or national secret political organization is the control of the individuals threatening with soaring above society. My personal experiences, but also some information relative to the life of Elizabeth Adam corroborate my hypothesis that the individuals are spied upon already from their childhood, in the first place certainly already in the nursery and the elementary school, and the children singled out on the basis of the criterion of diverting from the average appearance, behavior and school achievements are drawn under special observation, and in certain respect and measure sometimes they influence them, intervene in their lives as well, with the purpose of molding them according to the interests of the ethnical or national secret political organization.

Elizabeth Adam was born on 5 january 1947 in Marosvásárhely (Târgu Mureș), Romania. [14] On the basis of my above hypothesis accordingly, the romanian national secret political organization and the hungarian ethnical secret political organization in Romania must have discovered her in her “strong individuality” [5, p. 181] and outstanding talent already around the mid-decade 1950. They spied upon her quasi-continually, collected information on her, they certainly made also experiments with her creating special situations for her, brought her together with certain persons, and last but not least they endeavored to influence and mold her path of life according to their own interests. From the verse of Domokos SZILÁGYI entitled “Tizennyolc millió” (Eighteen Million) written around 1962, presumably inspired from the personal secret policies relative to Elizabeth Adam of the hungarian ethnical “Dragon” in Romania and the romanian national “Dragon”, it can be concluded that already at the age of around 15 years she was a target person very known in certain ethnical and national secret political circles.

In the first place, in 1995 Elizabeth Adam communicated: “I continued the work in order that the Móricz text grown to my heart began to speak ‘bell-clearly’ on my reciter platform.” [5, p. 152] In the second place, in her art and clothing, Elizabeth Adam used the rose-color, with which in all certainty she “spoke to our days”: [5, p. 152] “I am marginalized like the wild rose.” [Note: See my book entitled “Elizabeth Adam As Wild Rose Message of National Marginalization”.] In the third place, Elizabeth Adam systematically comprised in her art hidden metamessages “addressed to our days”, [5, p. 152] [Note: I term “matamessage” a message, which not the media communicates with or about Elizabeth Adam, but she communicates through the media.] namely “puzzles”. [2] On the basis of these, it can be presumed that with the titles of her four individual reciting evenings of hungarian language first-performed between 1974 and 1982 — namely, in a chronological order, “Harangtisztán” [Read approximately: 'harəŋgtista:n. In the english language: Bell-clearly.] (1974), “Rejtelmek ha zengenek” (Puzzles If They Resound) (1976), “Vadrózsák” (Wild Roses) (1978), and “A nap árnyéka” (The Shadow of the Sun) (1980) [37] — Elizabeth Adam formulated a metamessage: “The puzzles of the shadow of the sun [namely of hers] bell-clearly resound for the wild roses.” This means that: “I have hidden my messages in my individual reciting evenings in order that becoming public they prevent the marginalization of other humans.” From this, it can be reasoned that Elizabeth Adam planned, and essentially created as well, her these four individual reciting evenings probably already during her university studies, then as a “fledgling, young actress” [20] she went to wife to Győző HAJDU in order that with his “devilish aid” [22] she would carry into effect her “dream”, [5, p. 155] namely publish her above metamessage.

Irrespective of whether the “dragonian muse” of the “anti-verse” entitled “Boszorkány” (Witch) of Domokos SZILÁGYI was Elizabeth Adam or not, it is a fact that that verse was suitable for inciting hatred towards Elizabeth Adam in the humans, and in the first place in her co-workers. Namely, within

the hungarian dramatic-artist society in Romania, “one of the fundamental books of the generation born in the sixties was the volume of verses of Domokos SZILÁGYI entitled “Kényszerleszállás” [Forced Alighting]. They looked for — and found answers to almost all questions there. This was the Book that wherever one went he or she carried with him or her”. [26] And, certainly, this pro-Szilágyi anti-progressive, anti-humanist and nationalist hungarian ethnical secret political propaganda in Romania of outstanding success, destined for creating an unmeasured “hungarian” from a measured “human”, could not escape the attention of the dramatic-artist generations of the preceding decades either.

## 2. The self-assertion of Elizabeth Adam

With the interview appeared in the number of 14 January 2009 of the Maros-county daily of romanian language *Cuvântul liber* [Read approximately: ku 'vîntul 'liber. In the english language: The Free Word.] in Marosvásárhely (Târgu Mureş), Elizabeth Adam reveals: “I graduated from the ‘István SZENTGYÖRGYI’ [Read approximately: 'iŝtva:n 'sentgyərɟyi.] Academy of Theater [In the hungarian language: Szentgyörgyi István Színművészeti Intézet. In the romanian language: Institutul de Artă Teatrală ‘István SZENTGYÖRGYI’.] in my beautiful native town, Târgu Mureş. It was in 1969. Being the first graduate, i had the right to choose my place of work.” [38] “In the same year, she entered into a contract with the Marosvásárhely State Theater”. [39] [In the hungarian language: Marosvásárhelyi Állami Színház. In the romanian language: Teatrul de Stat Târgu Mureş.]

Domokos SZILÁGYI writing his “dragonian anti-verse” entitled “Kényszerleszállás” (Forced Alighting) around 1969, [4] the “forced alighting” ideology was lyricized and published roughly just at the time when Elizabeth Adam as a “bird ready for soaring” signed the labor contract with the Marosvásárhely State Theater. Further, the “witch” ideology, expressing, asserting and destined for justifying the “dragonian” anti-humanism, lyricized and published around 1967 [22] — therefore when one could already know that Elizabeth Adam would become a dramatic artist, and prospectively not an average dramatic artist — certainly had already made its required effect in the hungarian dramatic-artist society in Romania: Elizabeth Adam was received by her team more or less in the heart of hearts for the “fasting witch magdolna piripócsi”. [Read approximately: 'mɔgdolnɔ 'piripo:tʃi.] [22] To the molding of the working atmosphere in Marosvásárhely unfavorable for her, there certainly contributed also that already in 1969 she was offered a role in the film entitled “Doi bărbați pentru o moarte”, [Read approximately: doy bər 'batsy 'pentru o 'moarte. In the english language: Two Men for One Death.] [40] although it could not mean a big “soaring” for her, as the film tendentiously asserts the romanian national secret political conception that an ethnically romanian actress paralleled with her is better than her.

However, in spite of the negative programing of her team, in the beginning, the hungarian ethnical “Dragon” in Romania had also another relation to Elizabeth Adam. Namely, the “Dragon” examines the individuals primarily from the point of view of usefulness, and although it qualified her as a “witch” within the “nation”, she was in any case suitable for throwing into the international front. In spite of their common anti-Elizabeth Adam-ness, the hungarian and the romanian “Dragons” were — and are also at present — enemies to each other in connection with the political status of territory which they name “Transylvania”. In consequence of her hungarian ethnicity, Elizabeth Adam as a “sharp sword” [1, minute 4] got into the “sheath” [1, minute 4] of the hungarian ethnical “Dragon” in Romania.

The plan of the hungarian ethnical “Dragon” in Romania was certainly that practicing upon Elizabeth Adam’s “longing to go from the ground away upwards to the high homeland of angels to fly about with the support of devils”, [22] by means of her “strong individuality”, [5, p. 181] outstanding talent, as well as of having her intensively played in Romania, it created of her a personality enjoying widely-knownness and public authority, namely the “noble lady” [1, minute 8] of Transylvania, whom it could have thrown in for a “sharp sword” [1, minute 4] in its struggle with the romanian national “Dragon”. Beside the “witch”, for the role of the “supporting devil”, it picked out Győző HAJDU: [41]



This hypothesis is supported by the revelation of the “Dragon prophet” Domokos that the “fasting witch magdolna piripócsi dazed with the promise of the future” [22] the hungarian ethnical “Dragon” in Romania. Namely, Elizabeth Adam could do this if in reality she did not intend to shoulder the political service of the “Dragon”, but only created for it the appearance of her intention of that. In respect of this hypothesis, the “forced alighting” ideology had to be applied to Elizabeth Adam if the ethnical secret political experiment had failed, of which probability could seem rather high around 1969, at the time of the lyrical wording and revelation of the “forced alighting” ideology, and as it was to happen after all. In any case, the above line of poetry bears witness to that the hungarian ethnical “Dragon” in Romania was well in advance doubtful about the serviceableness of Elizabeth Adam.

Elizabeth Adam went to wife relatively early — presumably in 1973 [5, p. 194] — to Győző HAJDU, the editor-in-chief of the literary periodical *Igaz Szó* [Read approximately: 'igəz so:] in Marosvásárhely, [37] who was not only a cultural, but also a political personality as “a national-assembly representative, an advisor for nationalities of Ceaușescu, and a co-worker of the local section for censorship and nationalities of the Securitate”. [42] As such, he represented and in the possible measure implemented the interest of the hungarian ethnical “Dragon” in Romania to create of Elizabeth Adam the “noble lady” [1, minute 8] of Transylvania for a “sharp sword” [1, minute 4] to be thrown in against the romanian national “Dragon” manipulating the Ceaușescu regime. He presumably based his this hungarian secret political activity in Romania on his becoming conscious of that an intensive having Elizabeth Adam acted at home and abroad would satisfy the propaganda need of the Ceaușescu regime relative to the situation in Romania, generally, and that of the hungarian national minority in Romania, especially, to turn the personal successes of Elizabeth Adam to the improvement of its own judgement at home and abroad. By this means he “rendered to Caesar the things which were Caesar’s” [5, p. 130] without having significantly deviated from the political line of the hungarian ethnical “Dragon” in Romania. In any case, irrespective of that on whose initiative there was established the relationship of Elizabeth Adam with Győző HAJDU, that corresponded to both the professional ambitions of Elizabeth Adam, and the above interest of the hungarian ethnical “Dragon” in Romania.

“If an actress entered into a personal relation with a nomenclaturist, this was called with a security phrase that she had penetrated the ‘objective’. Trafficking with personal interests, compromising the dignitary, or spying were those presumptions of guiltiness, under which there were opened surveillance



dossiers to the servants of the muses, who had relations in the Olympus of the Power”. [43] Therefore, with her marriage Elizabeth Adam brought into existence a concrete security problem for the Ceaușescu regime, by so doing corroborating the groundedness of her general observation by the romanian national “Dragon” lasting already since her childhood.

Around 1973, in her career arching “from the ground away upwards”, [22] Elizabeth Adam was already a “celestial witch, a hag burning with desire”, [44] who with the spreading and in the diffusion of her spirituality “strewed with a thousand desires” [44] the hungarian humans in Romania, by so doing stimulating them for individual self-assertion, for soaring over the “flock”, which endangered the secret rule of the hungarian ethnical “Dragon” in Romania. For this reason, it “has mercy on them” [44] by applying to her its policy of “forced alighting”.

From his verse entitled “Boszorka”, [Read approximately: 'bosorkɔ. In the english language: Hag.] it can be seen clearly the ethnical secret political position of the “dragonian” mercenary poet Domokos SZILÁGYI. While with using the first person of plural, he creates the appearance that he stands by the side of the hungarian humans in Romania, one cannot believe in the sincerity of his request “My Lord, have mercy on us”, namely why would it be bad for the humans longing and acting to satisfy their longings, namely “flying”, [19] in the end this is the order of life, the folk-song entitled “Repülj, madár, repülj” [Read approximately: 'repily 'mɔdɑ:r. In the english language: Fly, Bird, Fly.] was not composed by Elizabeth Adam, but by the “folk”. Therefore, in reality, not the humans, but the “Dragon” hiding itself and hidden behind the notion “Lord” needs stifling the longings of the humans, with the purpose of their keeping in a relatively easily controllable state of “flock”.

Between 1974 and 1980, namely in the first around six years of her career of around 20 years, Elizabeth Adam managed to perform four individual reciting evenings. [37] Against this, Kinga ILLYÉS succeeded in attaining this same result during her much longer career. [45] The conceiver, as well as the effective redactor and writer of the get-ups of these individual reciting evenings is for the most part Elizabeth Adam herself, but as an obligation for the “devilish aid” [22] — which from 1978 included the publication in Romania of her long-play gramophone disks as well — and in defense of the redactor prestige of Győző HAJDU she nominally completely ceded the redactor quality to him. [Note: The majority of the evidences relative to the quality of redactor and writer of Elizabeth Adam is naturally contained by my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”.]

Thus, on 26 may 1974, sunday, in the Marosvásárhely State Theater, Elizabeth Adam first-performed her individual reciting evening of hungarian language entitled “Harangtisztán” (Bell-clearly). [26]

On 11 june 1976, sunday, on the Studio [In the romanian language: Studio. In the hungarian language: Stúdió.] stage of the Marosvásárhely State Theater, [2] in the nominal redaction of Győző HAJDU and stage management of Anatol Constantin, [Read approximately: ʌnʌ 'tol konstan 'tin.] Elizabeth Adam first-performed her individual reciting evening of hungarian language entitled “Rejtelmek ha zengenek” (Puzzles If They Resound). [26]

In 1976, Elizabeth Adam performed her individual reciting evenings entitled “Harangtisztán” (Bell-clearly) and “Rejtelmek ha zengenek” (Puzzles If They Resound) in the United States of America as well, [5, p. 194] from which performance Kaláka [Read approximately: 'kɔla:kɔ. In the english language: Bee.] Records [14] in New York published a long-play gramophone disk in 1977. [20] From the first-performance of the individual reciting evening entitled “Rejtelmek ha zengenek” (Puzzles If They Resound), Electrecord in Romania “published a gramophone disk of great success” [5, p. 171] in 1978: [27]





It can be presumed that this stereoscopic portrait structure was inspired by the verse entitled “Boszorkány” (Witch) of Domokos SZILÁGYI, fulfilling the “dragonian” “prophecy”: Elizabeth Adam “replaced the gate idol”. [22]

### ADÁMERZSÉBET REJTELMEK HA ZENGENEK (Cind tainele dau glas)

József Attila szerelmes versei és levelei  
(Poezii și scrisori de dragoste de József Attila)

I. **Rajtelmek** (Taine) — **A legutolsó harcos** — **részlet** (Căl din urmă luptător — fragment) — **Rajtelmek** (Taine) — **Mint a mesén** (Ca pe cîmp) — **Al én ajánlódom** — **részlet** (Droagă-meu — fragment) — **Szerelmem es í** — **részlet** (Dragostea-mea) — **Egyesüv vers** (Versul simplu) — **Szerelmes kisváltás** (Vorbe de îndrăgostori) — **Szerelmes vers** — **részlet** (Poziția de dragoste — fragment) — **Tedd a kezed** (Pune mîna ta) — **Kísértés** (Măgicele) — **Delestele** (Cîmpul) — **Levelek Vágo Mártához** — **részletek** (Scrisori către Vágo Márta — fragment) — **Erőlkés F** — **részlet** (Scripți voi oare) — **fragment** — **Ruggeli fány** — **részlet** (Lumina din-ămpii) — **fragment** — **A hetedik** — **részlet** (Săptăm — fragment) — **Búcsú** (Indrept) — **Ami sivebde rejtesz** — **részlet** (Ce-ascund în inimă) — **fragment** — **Nyári délután** — **részlet** (După amiază de vară — fragment) — **Árcsodan könyved ottmarad** — **szöveg** (Sînt lucruri pe oborjii tăi — fragment) — **Rajtelmek** (Taine) — **Ami sivebde rejtesz** — **részlet** (Ce-ascund în inimă — fragment) — **En, Vi**

**embarkált** — **részlet** (Eu, amul — fragment) — **Gyermekké lettél** (M-ai pîrleat într-un copil) — **Ha nem sorvissz** — **részlet** (Nu mă sorvissz) — **Mesemlékek** (Mesemirre) — **Már két milliód** (De-acum sînt două milioane) — **Oda-Oda** — **részlet** (Oda-Oda — fragment) — **Ami sivebde rejtesz** — **részlet** (Ce-ascund în inimă — fragment)

III. **Elmoradit álélés miam** — **részlet** (Nemplinită-mbrăgire — fragment) — **Mágya** (Droagă-mea) — **Ered horgassam, nem ellened** — **részlet** (Pentru tine, nu-potrivă la-ți mînia — fragment) — **Levelek Vágo Mártához** — **részletek** (Scrisori către Vágo Márta — fragment) — **Judit** (Judith) — **Lessem, tündéke** (Dănel, îngăduim) — **Kibé ugrál** — **részlet** (Înălțur și ugră) — **Köszölj jót** — **részlet** (Cu parul ai venit) — **fragment** — **Nagyon lá** (Mă doare tare) — **Rajtelmek** (Taine) — **Arx poetica** — **részlet** (Arx poetica — fragment) — **Szűk, báhamány** — **részlet** (Pînă-ntr-o poezie — fragment) — **Ás én várom** — **szöveg** (Înima mea — fragment) — **Rajtelmek** (Taine)

Zenéjét szerelte, a dalokat éneklé, elektromos gitáron és orgánán játszák (Musica, interpretarea liedurilor, voce, gitară și orgă electronică) — **Sórossy Endre**

Az előadást rendezte (Redactorul montajului) — **Hajdu György**

Az előadást rendezte (Regizorul montajului) — **Anatol Constantin**

**Adam Erzsébet**, a nemzetiszínészi Ádám Székely színművész, Rajtelmek és zengenek című előadását 1974 június 17-én mutatta be a székely Székely színművészeti társulatban. Az előadás 1977 júniusában felújították, akkor a művet az Egyesült Államok, Kanada, Franciaország és Japán több nagy színházában (Washington, New York, Chicago, New Brunswick, Bridgeport, Boston, Toronto, Paris, Zürich, Lucerne, Fribourg) láthatóság. A művet a nemzetiszínészi Ádám Székely színművészeti társulatban láthatóság. A művet a nemzetiszínészi Ádám Székely színművészeti társulatban láthatóság. A művet a nemzetiszínészi Ádám Székely színművészeti társulatban láthatóság.

**Adam Erzsébet**, a nemzetiszínészi Ádám Székely színművész, Rajtelmek és zengenek című előadását 1974 június 17-én mutatta be a székely Székely színművészeti társulatban. Az előadás 1977 júniusában felújították, akkor a művet az Egyesült Államok, Kanada, Franciaország és Japán több nagy színházában (Washington, New York, Chicago, New Brunswick, Bridgeport, Boston, Toronto, Paris, Zürich, Lucerne, Fribourg) láthatóság. A művet a nemzetiszínészi Ádám Székely színművészeti társulatban láthatóság. A művet a nemzetiszínészi Ádám Székely színművészeti társulatban láthatóság.

Előadó: Ádám Erzsébet  
Fény: Hosszú István  
Zene: F. Sórossy Endre  
Tervező: F. Sórossy Endre  
Készült: 1977  
MADE IN ROMANIA LK 20

ST-EXE 01355

The get-up, redacted by Elizabeth Adam from “the love-verses and -letters of Attila JÓZSEF”, [Read approximately: 'ɔtilɔ 'yo:zɛf.] [2] her “favorite poet”, [5, p. 166] “on the basis of the spheres of thought falls into three sections: Section I — Happiness Seeking, Section II — Found Happiness, Section III — Lost Happiness”. [2] This is a manifestation of the principle of Elizabeth Adam according to which “one has to pay attention to that there come before the public not some scrappy get-up, but such a performance which has a conception.” [5, p. 195] This “first cast” [5, p. 166] of Elizabeth Adam is already more than literature: a classification of literature according to philosophical criteria.

“With the first version of the program, i visited many places,” reveals Elizabeth Adam, with her interview appeared in may 1983 in the country-wide daily paper of hungarian language *Előre* [Read approximately: 'elə:re. In the english language: Forward.] in Bucharest. “From the home mountainy villages as far as the remote metropolises”, [5, p. 166] namely “in december 1976 and january-february 1977, the United States, Canada, France and Switzerland (New York, Chicago, New Brunswick, Bridgeport, Passaic, Toronto, Paris, Zurich, Luzern, Fribourg)”. [2] “And the so much different public of the regions being so far off from one another alike received with interest, emotion the close questioning of the lyrical life-work. At my american tour, there was where some murmured in advance the lines of the poet, and after that they were warmly celebrating. On one occasion, i held t spectators of english mother tongue spellbound merely through the impression of the voice, the play, the intonation.” [5, p. 166]

With her individual reciting evening entitled “Rejtelmek ha zengenek” (Puzzles If They Resound), Elizabeth Adam had a “second cast”, of which she reveals with the above interview: “The newer version is a new kind of scening, reformulation of my montage program gotten up, first-performed 10 years earlier. That why did i feel the need of the reformulation? Because there occurred to me a new, more tinged, more contential [Note: By the adjective “contential” i mean “rich in content”.] message about it. To the spirit of Attila JÓZSEF, i have maybe rather found the key, than at the time of my first cast. I feel that i have succeeded in correcting the earlier, more immature modulations, and i have made the podium play more strained, tinged. Maybe, it is not accidental that i have received the first prize for it now.” [5, p. 166]

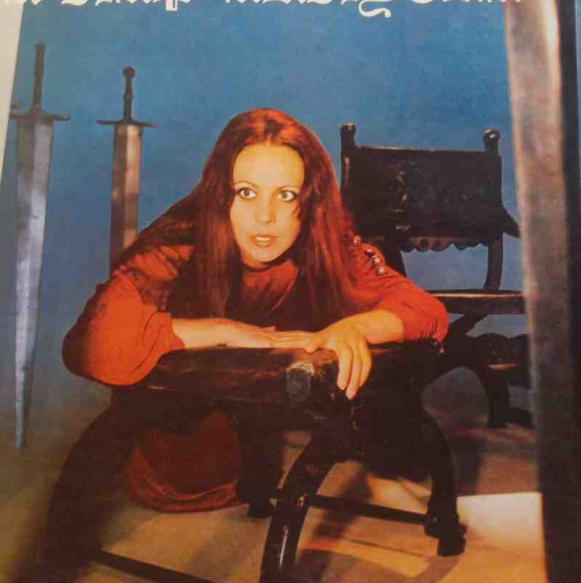
On 4 march 1978, saturday, in the Marosvásárhely National Theater, [In the hungarian language: Marosvásárhelyi Nemzeti Színház. In the romanian language: Teatrul Național Târgu Mureș.] in the nominal redaction of Győző HAJDU and the stage management of András HUNYADI, [Read approximately: 'ɔndra:f 'hunɔdi.] Elizabeth Adam first-performed her individual reciting evening of hungarian language entitled “Vadrózsák” (Wild Roses). [26] From her this “program gotten up from the masterpieces of the szekely popular poetry, the Electrecord published a gramophone disk of great success” [5, p. 171] in 1979. [27]

“In spring 1978, Elizabeth Adam performed the “Vadrózsák” (Wild Roses) with echoing success in the United States (Washington, New York, Cleveland, Chicago, Detroit, New Brunswick, Bridgeport), Canada (Toronto, Vancouver, Hamilton, Delhi), Holland (Amsterdam), Belgium (Brussels), France (Paris) and Switzerland (Bern, Zurich, Luzern). And at home, for more than one year she persistently goes through villages and towns with the Kriza [Read approximately: 'krizɔ.] program, for which the public jampacking the theaters, communal and rural cultural houses applaud everywhere with ardor, in a fervent atmosphere. The critical appraisals published in the press appraise the “Vadrózsák” (Wild Roses) for a remarkable artistic performance. For such a modern, multi-colored poetry recitation of dramatic strength, which not only means a height not reached yet so far in the career of the artist, but it deserves a serious attention and appreciation also among the results of the new hungarian stage-art in Romania.” [46]

On 10 june 1980, tuesday, in the Marosvásárhely National Theater, in the entrusting and preponderating redaction and stage management of Győző HAJDU, Elizabeth Adam first-performed her individual

ELECTRECORD \ STEREO

A NAP ÁRNYÉKA



ÁDÁM ERZSÉBET

40

“The excellently written-constructed stage montage, monodrama of Győző HAJDU is not a simple reproduction of the re-created passages selected inspired from the works of Móricz, [Read approximately: 'mo:rits.] but a whirling-along confession wording eternal and present-day problems. The representation of the monodrama composed for five voices (Gábor BETHLEN, [Read approximately: 'ga:bor 'betlen.] Zsuzsanna KÁROLYI, [Read approximately: 'zu:zɔnnɔ 'ka:royi.] Anna BÁTHORY, [Read approximately: 'ɔnnɔ 'ba:tori.] as well as narrator and crowd) on a one-man stage is so far the most difficult, but at the same time the most successful stage undertaking of Elizabeth Adam. The success bringing frenetic applause of the first performance, the unanimous positive critical echo being due to the artistic performances of the highest rank, the resounding success of the actings in Budapest and Gyula [Read approximately: 'gyulɔ.] prove that Elizabeth Adam does not know an impossible stage task, that her bewildering discipline and productivity, hot playing passion, exemplary artistic humbleness and cause love, exceptional performing qualities, brilliant text recitation, cultured motion technique, singing voice of dramatic strength, fascinating safety, professional virtuosity in the role changes created from the Móricz montage an extremely exciting, extraordinarily modern stage spectacle. With her performance, she justly won the national first prize in the country-wide cultural competition in 1981. Her stage program entitled “The Shadow of the Sun” begins to speak on the stages of 36 metropolises just in the production months of her third disk, in the first half of 1982”. [1]

With her overseas tour between January and June 1982, [5, p. 161] “prepared by her from home, with a correspondence of two years”, [5, p. 184] organized, supported and financed by members and cultural organizations of the Hungarian diasporas, a hidden purpose of Elizabeth Adam was, certainly, that on the basis of her proficiency in the English language, as well as the professional results and successes attained with her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun) she drew the English language territory into her dramatic-art career. Although she reached the stage of “acting in front of the specialists in Hollywood” [5, p. 162] as well, after all she attained only that “after the performances in Canada film specialists made an offer for the leading role of an artistic film”, [5, p. 163] but the filming did not come on any longer.

The individual reciting evening of Elizabeth Adam entitled “A nap árnyéka” (The Shadow of the Sun), performed also in front of English-speaking specialists, but not having crossed the natural ethnical obstacles of the Hungarian language, is a dramatic-art achievement probably of a universal value and of a path-breaking character also on the international level. This can be seen also from the professional opinion of a stage manager of the Marosvásárhely National Theater — probably, András HUNYADI — evinced previous to the staging of the podium play: “the undertaking is such an absurdity, as if someone would have me swum upwards on the Niagara Falls.” [5, p. 152]

In spring 1983, there appeared the long-play gramophone disk of Elizabeth Adam entitled “Szerelem, szerelem ...” (Love, Love ...), [5, p. 165] which “was scrambled for in the shops in days”: [5, p. 169]





i chose, partly i learned them from the members of the Barozda [Read approximately: 'bɒrozdɔ.] ensemble". [5, p. 165]

While Kinga ILLYÉS between 1973 and 1985, therefore in around 12 years in the first around 24 years of her career, [45] succeeded in issuing three long-play gramophone disks, of which the last one in the hungarian national state, [27] Elizabeth Adam between 1977 and 1983, therefore in around six years in the first around 14 years of her career, five long-play gramophone disks were published by Kaláka Records [14] and Electrecord. [27]

Further, in contrast to Kinga ILLYÉS, Elizabeth Adam acted also in films. Her film career lasted between 1969 and 2006; in six of her ten films she was invited between approximately 1979 and 1982. In this way, she received-undertook roles in the hungarian film entitled "A hosszú előszoba" [Read approximately: ɔ 'hossu: 'elə:sobɔ. In the english language: The Long Corridor.] of 1982, [5, p. 193] [47, minutes 1 and 67]



as well as in the nine romanian films entitled “Doi bărbați pentru o moarte” (Two Man for One Death) of 1970, [48, minutes 1 and 3]

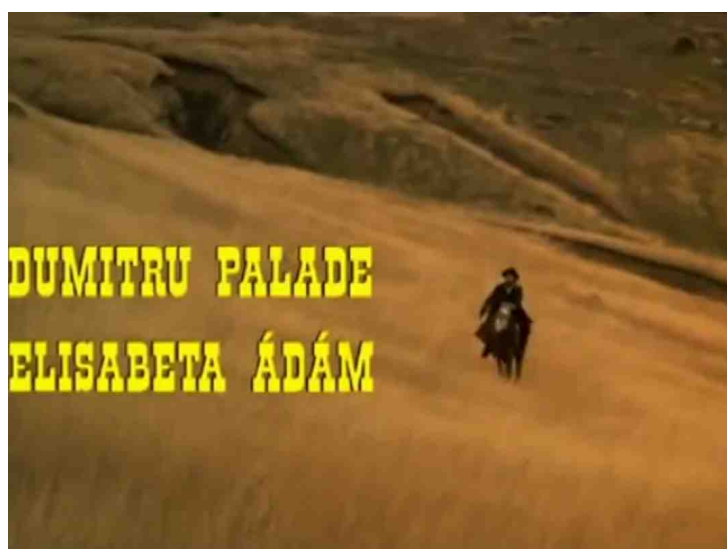
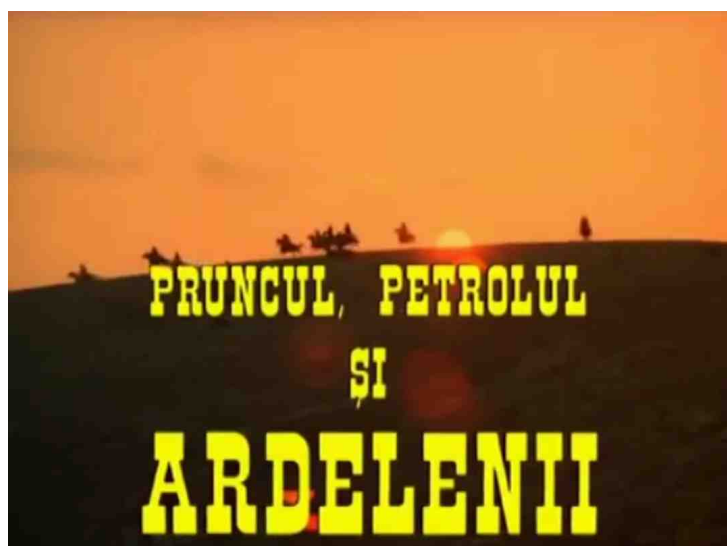


“Am fost șaisprezece” [Read approximately: ʌm fost ʃʌysprezetʃe. In the english language: We Were Sixteen.] of 1979, “Zbor planat” [Read approximately: zbor plʌ 'nat. In the english language: Gliding-flight.] and “Bietul Ioanide”, [Read approximately: bi 'etul yoʌ 'nide. In the english language: Poor Ioanide.] of 1980, [49, minutes 1 and 2]





“Pruncul, petrolul și ardelenii”, [Read approximately: 'prunkul pet 'rolul fi ʌrde 'lenii. In the english language: The Baby, the Oil and the Transylvanians.] of 1981, [50, minutes 1 and 2]



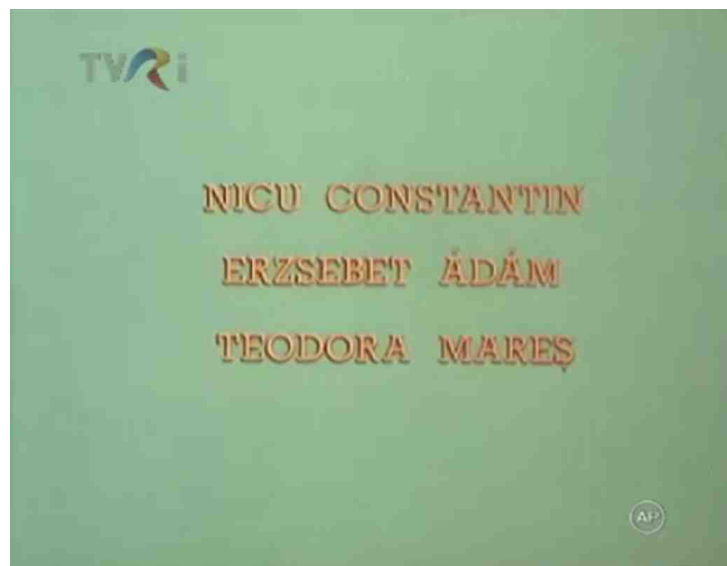
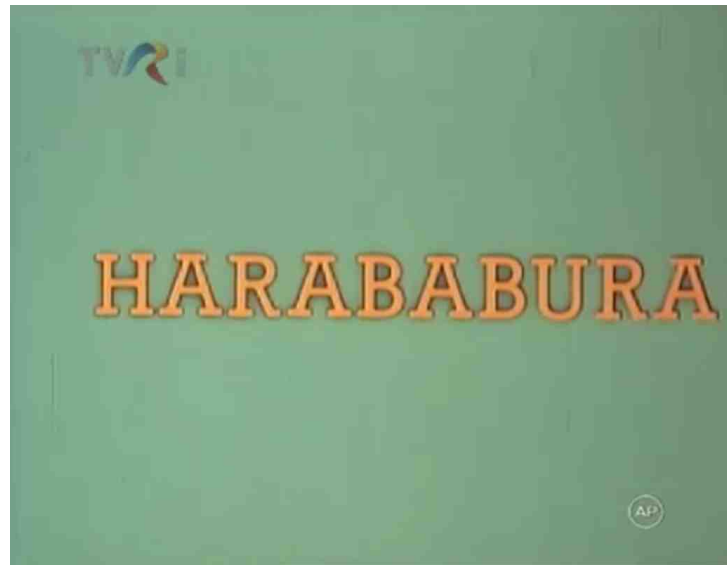
“Calculatorul mărturisește” (The Computer Testifies) of 1982, [18, minutes 1 and 5]



“Pădurea de fagi” [Read approximately: pə 'durea de fadzy. In the english language: The Beech-wood.] of 1986, [51, minutes 2 and 3]



“Harababura” (The Jumble) of 1990, [23, minutes 5 and 5]



and “Păcală se întoarce” (Joker Returns) of 2006. [24, minute 1] [3] [40]



The individuality and lengthy, substantial streams of words of her individual reciting evenings achieving multinational success contrast sharply with the collective, sometimes mass character and the unsubstantial poverty in words sometimes of petty contents of her — according to Adrian PĂUNESCU — “poorish secondary roles” [5, p. 174] received in the films. Namely, while there would have become her “pro-eminent talent”, [5, p. 174] certainly, the leading roles of the representation of woman historical personalities — such as Cleopatra, Queen Elizabeth, Mother Theresa or “Saint Elizabeth of the House of Árpád” — on the contrary, she received insignificant roles comprising silent scenes as well, of which textual parts were limited to a few short sentences, as well as her spiritual and physical fineness were utilized for scenery. Certainly, these did not constitute professional self-assertion on the merits for her, because as compared to her individual reciting evenings they demanded a much smaller professional performance, she firstly undertook them in order to “show herself through films as well”, [20] to bring about historical sources about herself and the “beast”, [1, minute 46] which hindered her professionally.

With regard to that between 1974 and 1982 with her individual reciting evenings Elizabeth Adam relatively continuously and rapidly advanced “from the ground away upwards” [22] and this self-assertion on the english language territory suddenly interrupted in the first half of the decade 1980, it can be presumed that in this period the “devilish aid” [22] or the “fuel” [17] was ensured for her directly by Győző HAJDU, the romanian national “Dragon”, according to its propaganda interests, favored or tolerated this for a while, then — according to the establishments of the point entitled “My Elizabeth Adam” — in 1978 it decided to “annihilate” [5, p. 130] the “flying about” [22] of Elizabeth Adam over the hungarian language territory. For this reason, it replaced the hajduist individual-reciting-evening “fuel” with film “fuel”: in the period 1979-1982, it had her offered roles in five films. [3] [40] That the purpose of her having acted in films was to “break on the wheel” [29] her individual-reciting-evening career on the hungarian language territory appears to be corroborated also by that around 1980 — namely when she prepared and first-performed her “most difficult, but most successful” [1] individual reciting evening of political character entitled “A nap árnyéka” (The Shadow of the Sun) — there was demanded her acting in two romanian films.

The romanian national “Dragon” methodically and suddenly replaced the film “fuel” [17] with Cena-

clu [Read approximately: tʃe 'nɒklu. In the english language: Circle.] “fuel”. It refers to the many-sidedness, resilience, humanism and non-nationalism of Elizabeth Adam that she was willing and able to assert herself also on the stage of the Cenaclul Flacăra. [Read approximately: tʃe 'nɒklul 'flɒkərə. In the english language: The Flame Circle.] The chief of that was Adrian PĂUNESCU, one of the — with a Free-Europe-Radio expression of the epoch — “court poets” of the Ceaușescu family.

The primary national secret political motive force of the relation of Elizabeth Adam with the Cenaclul Flacăra (The Flame Circle) and Adrian PĂUNESCU was her function of “guard woman” relative to my person, [6] which I expound in the point entitled “My Elizabeth Adam”. In addition, it cannot be still disregarded either that in exchange for the “devilish aid” [22] she had to make certain, at least formal political concessions to Győző HAJDU and the Ceaușescu regime. Additionally, Adrian PĂUNESCU was the “best friend” [52] of her husband. What was a political need for Győző HAJDU and Adrian PĂUNESCU could appear at Elizabeth Adam also for a professional need on a humanist basis. And its satisfying did not touch her hungarian dramatic art and identity.

But the motive forces of this relation did not presumably inhabit exclusively in exterior factors. The dramatic artists regularly represent deceased authors, albeit Adrian PĂUNESCU was a living poet. Further, he as politically influential personality, the chief of the Cenaclul Flacăra (The Flame Circle) and a friend of Győző HAJDU could grant “devilish aid” [22] to Elizabeth Adam in her professional self-assertion. Accordingly, for her, the relation with the Cenaclu (Circle) and Adrian PĂUNESCU must have been novel and exciting.

Elizabeth Adam as a woman dramatic artist, but in all probability as a private person as well, was extremely responsive to spiritual relations, she placed them to the front. According to my experiences, this human type is much more frequent in the circles of the romanian people, than in the circles of the hungarian people. This explains partly the relative compatibility of Elizabeth Adam with ethnically romanian humans. Certainly, this also was a basis of that she was considered fit for acting on the romanian language territory.

“On the stage of the Cenaclu, I sang hungarian folk-songs, in hungarian, but in romanian as well, because Adrian PĂUNESCU had them translated.” [6] reveals Elizabeth Adam, with an interview probably in october 2010. “I sang the ‘Virágom, virágom’ [Read approximately: 'vira:gom. In the english language: My Darling, My Darling.] and the ‘S-a vărsat Târnava Mică.’ [Read approximately: sɒ vər 'sɒt tɪr' nɒvɒ 'mikə. In the english language: The Târnava Mică Has Run over.] Then, Adrian PĂUNESCU wrote me the ‘Femeia de gardă.’ [Read approximately: fe 'meyɒ de 'gɒrdə. In the english language: The Guard Woman.] The music was composed by Victor SOCACIU. [Read approximately: 'viktɒr sɒ 'kɒtʃu.] From Adrian PĂUNESCU as well I recited the ‘Tăcerea’ [Read approximately: tə 'tʃereɒ. In the english language: The Silence.] and the ‘Insomnia’ [Read approximately: insom 'niɒ.] ɔʃɛʒɒiə [In the english language: The Sleeplessness.] I was on many nice tours, in the entire country, with nice recollections”. [6]

It is characteristic that between 1982 and 1985, on the romanian language territory, Adrian PĂUNESCU wrote the “Femeia de gardă” (The Guard Woman) subsequently to that in 1976, on the hungarian language territory, in her individual reciting evening entitled “Rejtelmek ha zengenek” (Puzzles If They Resound) — certainly, on the influence of the hungarian ethnical “Dragon” in Romania — Elizabeth Adam recited that “I stand on guard as in tales”. [2, minute 1]

The romanian national “Dragon” programs a characteristic of its Elizabeth Adam personal secret policy with her film entitled “Zbor planat” (Gliding-flight), which metaphorically mirrors the type of self-assertion meant and finally ensured for her for the romanian language territory. Accordingly, the romanian national “Dragon”, on the one hand, did not ensure for her the “devilish aid”, [22] with which she “could have flied about in the high homeland of angels above it”, [22] and, on the other hand, it did not apply to her the radical solution of the “forced alighting” — as the hungarian ethnical “Dragon” in Ro-

mania did, especially subsequently to december 1989 — but it granted her a slow “alighting”, namely a “gliding-flight”. In this way, in 1982 it had put an end to her intensive film career though, in 1986, 1990 and 2006 it still made it possible for her a film role each.

In conformity with the personal secret policy of “gliding-flight” relative to Elizabeth Adam of the romanian national “Dragon”, the relative self-assertion on the romanian language territory of Elizabeth Adam did not end after the “annihilation” [5, p. 130] in 1985 of the Căminul Flacăra (The Flame Circle) either. Namely, “on 27 october 1986, [monday,] in the Little Theater [In the romanian language: Teatrul Mic.] in Bucharest, she held the first performance of her Eminescu [Read approximately: emi 'nesku.] performance”. [6] This “was subsequently rewarded with the Grand Prize of the National First Performance of the Dramatic Reciting Evenings (Bacău, [Read approximately: ba 'kəu.] 1986)”. [21]

With having Elizabeth Adam acted in the romanian language and on the romanian language territory, the Ceaușescu regime gave expression to its general assimilation policy relative to the hungarian society in Romania, as well as its special assimilation policy relative to the hungarian dramatic art in Romania, which Győző HAJDU also had to “render to Caesar”. [5, p. 130] In this way, according to the report of the Erdélyi Magyar Híregyház [Read approximately: 'erde:yi 'mɔgyɔr 'hi:rigynəkʃe:g. In the english language: hungarian Press of Transylvania.] of 6 january 1987, “the romanian competent would have taken pains to force the actors to play, quoth he, in the ‘language of the state,’ consequently in romanian. In the spirit of this direction, not long ago, Győző HAJDU got up a program in the romanian language for his wife, the actress in Marosvásárhely Elizabeth Adam. The idea — which would have been destined for justifying the conception of Ceaușescu that there is no need for a hungarian dramatic art — was received with a frenzy of joy by the official organs. It seems that the audience could not agree with the intentions of the Hajdu couple, as neither in Marosvásárhely, nor in Kolozsvár [In the romanian language: Cluj-Napoca.] were the tickets sold for the announced performances of Elizabeth Adam”. [42] In this situation, at the end of his report of 15 november 1986, “Győző HAJDU invited M. G., a high-ranked officer of the Securitate, to the reciting evening of romanian language of his wife, and asked him to ensure a wide participation of the personnel of the Inspectorate at the program.” [53]

In Bucharest, “the Eminescu performance of Elizabeth Adam was seen by Mrs. Josefin Hogget of romanian origin, who, being affected by the talent of the woman reciter, recommended her to the english Poetry Society, which invited her to London for the period between 14 and 27 may 1987. Taking into account that the english Poetry Society is a non-profit association, the expenses of the transportation were borne by Elizabeth Adam. The stay in London was covered by Győző HAJDU from his currency account of 202.90 dollars”. [21]

“There came to the first performance on 22 may 1987”, [friday,] writes Elizabeth Adam, on 17 july 1987 [friday,] [3] in her letter sent to Elena CEAUȘESCU. [Read approximately: e 'lenɔ tʃɒu 'ʃesku.] “The audience of several hundred persons of the reciting evening — numerous specialists of the cultural and artistic life in London, as well as a number of occidental, north-american and japanese cultural-artistic personalities — unanimously recognized my reciting evening. The poet Alan Brownjohn, the president of the Poetry Society in London, expressed his gratitude in a letter. Subsequently to the favorable echo of the reciting evening, the universal literary english periodical ADAM resorted to me with the request to repeat my program before an audience invited by the editorial staff. The British broadcasting studios (BBC) asked two interviews of me”. [7]

“I went the round of the world”, [6] is Elizabeth Adam further revealing, with her interview of around october 2010, “alone, but I did not felt alone. I had taken with me Eminescu, Păunescu, Vieru, Ady, Petőfi. [Read approximately: vi 'eru, 'ɔdi, 'petə:fi.] I sang and recited in romanian, in english, and naturally in my mother tongue, in the hungarian language, the ‘Szekely Ballads,’ ‘Rejtelmek ha zenegenek’ (Puzzles If They Resound) by Attila JÓZSEF, the Gábor BETHLEN monodrama, in which I

played four roles. Everywhere, I had a warm, responsive audience. I was valued, I received many diplomas". [6]

However, despite the "uniform public and professional success" [5, p. 169] attained on three language territories, at the Marosvásárhely National Theater — her main place of work — Elizabeth Adam was pushed into the background. For this reason, in his letter dated 28 november 1985, Győző HAJDU addressed a request to Ioan UNGUR, [Read approximately: 'yoʌn 'ungur.] the First Secretary of the Maros County Committee of the Romanian Communist Party: "Tank You, dear Comrade Ungur, for the support, the care, all that You did for us at the company sitting of the theater. I ask You to support us after this as well, in order that Elizabeth Adam can work on without hindrance, according to her aptitudes, like any other member of the theater". [54]

This could not be let passed without remark by Elizabeth Adam either. "To play i played," is she revealing, with her interview given to the Maros-county daily paper of hungarian language in Marosvásárhely Vörös Zászló [Read approximately: 'vərəʃ 'za:slo:. In the english language: Red Flag.] on 8 march 1984, "but mostly rather in a double cast only, which from the beginning meant a disadvantage, as i took part in half as many rehearsals than my partners. [5, p. 170] Not once, i had to wait for years in order that i could carry my nationally rewarded programs to a tour, to the towns and villages of other counties. Yet always and everywhere, these programs were awaited by jampacked houses." [5, p. 169] "In late years, I was twice rewarded with the first prize (and once with the second prize) at the republican phase of the National Festival 'Singing Romania,'" writes Elizabeth Adam, in her letter sent to Elena CEAUŞESCU. "Yet, the theater, in which I work, consistently marginalizes me. Sometimes, i await even five years to receive a more important role. Irrespective of the professional level, there are favored those colleagues, who are in the good graces of the director. The stage managers András HUNYADI and Elemér KINCSES [Read approximately: eleme:r' 'kintʃɛʃ.] — having views and attitudes characteristic to the hungarian nationalism — are ignoring me, as I am the wife of the writer Győző HAJDU. Those openly disapprove the committed attitude of my husband towards the policy of our party, and our unambiguous romanian patriotism. Often, together with my husband, we are qualified at the theater as 'betrayers,' namely such individuals, who 'have betrayed' their nationality and hungarian fellows, pursuing a dirty policy through our reciting evenings in the romanian language". [7]

It is characteristic that Elizabeth Adam delimits herself from "the committed attitude of her husband towards the policy of the party", [7] and owns only his "romanian patriotism". [7] Further, it can be seen also what kind of political control there was at least the bulk of the members of the hungarian section of the Marosvásárhely National Theater. Therefore, in her moral, justifiable and legal professional self-assertion efforts, Elizabeth Adam had to do with not only rival and potentially envious colleagues, but also with their collective well organized, instilled with the szilágyist "dragonian" "witch" and "forced alighting" ideologies and asserting them against Elizabeth Adam, made a mafia in an anti-humanist hungarian nationalist political direction, which for an apparent blackmail expected from her that within her family she enforced through Győző HAJDU the interests of the hungarian ethnical "Dragon" in Romania.

"The director Iulius MOLDOVAN [Read approximately: 'yu:lius moldo 'vʌn.] is passive in relation to these attitudes", writes Elizabeth Adam further, to Elena CEAUŞESCU. "He is not able to reject these harmful endeavors, as he does not dispose of a suitable moral platform. He is afraid that these elements being called to order would in a given case turn against him, and would expose his abuses. He sabotaged and is henceforward sabotaging my reciting evening in the romanian language 'De ce nu-mi vii'". [Read approximately: de tʃɛ numy vi:. In the english language: Why don't you come to me.] [7]

"My request would be", is Elizabeth Adam ending her letter, "that you help us in order that at the head of the National Theater in Târgu Mureş be appointed a qualified theatrical human having moral and professional prestige, able in this special domain of activity to translate into life with consistency



the revolutionary policy of our party.” [7] With her this question, certainly, she did not exclude the possibility that Elena CEAUȘESCU appointed just her director, so much the more because she suited the requirements formulated by her.

With her last sentence, Elizabeth Adam diplomatically creates the appearance that she has not understood that the “revolutionary policy of the party” [7] also meant the stifling of the individuals with an outstanding talent, working ability and efficiency, and for this reason the “party” itself needed directors of such type as was Iulius MOLDOVAN at the head of the Marosvásárhely National Theater, just Iulius MOLDOVAN himself was he who “had been translating into her life with consistency” [7] this policy, Creating the appearance of political naivety, Elizabeth Adam does not appear to understand either that the communist power of the romanian national “Dragon” has authorized for her some alms-like “devilish aid” [22] for the self-assertion on the romanian and english language territories, just in order to by this means hinder her further development on the hungarian language territory, and cover that it itself is lurking behind that.

After all, with this letter Elizabeth Adam criticizes the national and personal secret policies of the romanian national “Dragon”, and comes forward against it, referring to the political window-dressing of the Romanian Communist Party as its mask. For this reason, it is natural that Elena CEAUȘESCU did not appoint her director, Iulius MOLDOVAN remained in his position, then, after the publication of the letter in 2009, he could declare: “There were not in danger for a single minute neither the management of the theater, nor the functioning of the institution, nor the actors, the writing had no kind of echo and consequence, to such an extent that we got knowledge of it only after the revolution, when it came up.” [29]

Elizabeth Adam “in the decades 1970 and ’80 stood on the stage in a multitude of roles”, gave out the community of the hungarian section of the Marosvásárhely National Theater in the death advertisement appeared in the number of 23 december 2014 of the Maros-county daily paper in Marosvásárhely, *Népújság*, [Read approximately: 'ne:pu:yfa:g.] — the successor of *Vörös Zászló* — “but she stepped before the public with verse montages, individual reciting evenings as well, which remain memorable for the audience”. [39] Separating the two decades, the word “multitude” certainly mirrors only the decade 1970, more exactly it means 24 roles between 1969 and 1978, including also the first performances of her individual reciting evenings. [26] “Her stage work, reciting evenings in three languages (hungarian, romanian, english), Gábor BETHLEN stage play, and her playings provided in the romanian films were rewarded with country-wide first prizes”, writes probably Győző HAJDU, in the family death advertisement appeared in the number of 22 december 2014 of *Népújság*. “Abroad (in England, France, Holland, Belgium, Hungary, the United States of America and Australia) her artistic performance was recognized with different prizes and honorary diplomas”. [55]

Kinga ILLYÉS “came from the company in Marosvásárhely in april 1990”, [35] she “kept only her college chair, and chiefly undertook independent reciting evenings”. [45] In november 2000, “she was beyond her 40th performance relative to Saint Elizabeth of the House of Árpád. The world opened for her, she toured half of the world”. [35] On the contrary, “at the end of 1989, there had already come into being a gulf between Elizabeth Adam and the company”. [29] It refers to her political, moral and juristic innocence that while her husband, “Győző HAJDU after the victory of the revolution vanished from the town for a few days, on 5 january she went in for his pay of december.” [56] “Both before and after the Revolution, my colleagues reproached me,” is revealing Elizabeth Adam, around october 2010, “that I had betrayed my people, that I recited in the romanian language, that I recited Eminescu, that I went to the Cenuclu. After the Revolution, I have never more been on the stage of the Theater in Târgu Mureș, ‘due’ to my hungarian colleagues.” [6] {Note: In her information of 1995, Elizabeth Adam terms the mock revolution of 1989 of the romanian national “Dragon” “the events of december 1989”. [5, p. 152] She knew, therefore, that it was not a spontaneous revolution. Fact is, however, that

it was not her who wrote down the word “revolution” with initial capital letter.} “There happened many illegalities, and the hungarian company did not wish to appear on the stage with her since june 1990”. [29] The hungarian ethnical secret political “prophet” in Romania Domokos had foretold this “deadly destiny” [1, minute 5] of Elizabeth Adam already around 1976 in his piece of poetry entitled “Öregek könyve” [Read approximately: 'əregek 'kənyve. In the english language: Book of the Old.] under the veil of generality: “the life has burnt. We have gotten burnt — maybe, it is already all the same, because of what, for the purpose of what.” [17]

It is not “all the same, because of what, for the purpose of what”. [17] Before the public, Elizabeth Adam would diplomatically not see beyond her “hungarian colleagues”. [6] She first needed not the common coming before the footlights with them, as between 1974 and 1982 she proved with her “good” [29] and better and better individual reciting evenings that she could stand fast on the stage alone as well, moreover, in performing the “monodrama composed for five voices”, [1] entitled “A nap árnyéka” (The Shadow of the Sun) she did not apply for the presence of other dramatic artists either, playing four roles at a time. What is more, Elizabeth Adam “liked her self-dependent reciting evenings best.” [5, p. 193] She first needed that the Marosvásárhely National Theater made it possible at least in part-time for her to resume her individual-reciting-evening creating and diffusing activity, if not for the sake of the dramatic-art profession, but at least for that of the interested audience in the market economy being in the course of developing in Romania. Then, subsequently to that, possibly they could rightly refer to that the theatrical activity of Elizabeth Adam had ceased because of the insufficient public interest towards her performances. Consequently, the coming into being of new individual reciting evenings of Elizabeth Adam was not hindered beginning from 1990 by that the “company did not wish to appear with her on the stage”, [29] but by the same mysterious political entities, as mainly from around 1982 till 1989, namely, in the first line, directly by the directors of the theater, who in the unity of their attitude towards Elizabeth Adam were certainly not independent politically, but in the last line they clung to the same ethnical and national “Dragons”, as before the “revolution”, because under the protection of the shield of their secrecy those did not get to the rubbish-heap of history together with the Ceaușescu and the Kádár regimes.

“Elizabeth Adam was persecuted by the intolerant chauvinists of the UDMR [Hungarian Democratic Union in Romania.]”, w publishing Corneliu VADIM TUDOR, on 9 february 2015, “hunting her away from the Târgu Mureș State Theater. Seeking asylum in Bucharest, both I and Adrian PĂUNESCU protected this charming fighter of the fraternity between the romanians and the hungarians. I awarded her the Prize of the Great-Romania Foundation, [In the romanian language: Fundația „România Mare”.] and my friend the Prize of the Revista Flacăra”. [Read approximately: re 'vista 'fləkəɾə. In the english language: Flame Periodical.] Therefore, instead of fearfully taking care of her for a rare treasure of the hungarian society in Romania, and having it created for her the possibility of satisfying the demand of the audience interested towards her art, disregarding the will of the hungarian society in Romania, the hungarian ethnical “Dragon” in Romania compelled Elizabeth Adam to the “protection” of the most extreme elements of the political palette of the romanian national state.

“After the Revolution, with the Cenaclu I was in Chișinău [Read approximately: kiʃi 'nəu.] as well”, [6] reveals Elizabeth Adam, around october 2010. “I have never been in the Moldavia beyond the Prut. I wished very much to go there, mainly because I knew and appreciated Grigore VIERU, [Read approximately: gri 'gore vi 'eru.] of whom poetry production I recited the ‘Mamă, tu ești patria mea’ [Read approximately: 'mamə tu yeʃty 'pətriə 'meɹ. In the english language: Mother, You Are My Motherland.] and the ‘În limba ta’ [Read approximately: ɪn 'limbɹ tɹ. In the english language: In Your Language.] I recited these in Chișinău as well. I have a very nice memory from the performance in Chișinău. I started the performance! Adrian PĂUNESCU was with us in the background. On the stage, there was only a light-spot on the main microphone. Adrian PĂUNESCU said to me: ‘You will go in

for the first; you will go as far as the middle of the stage, as far as the microphone; you will not introduce yourself, you will begin reciting the Eminescu's Doina.' [Read approximately: 'doynΛ.] {Note: A sorrowful folk-song. [57]} The audience liked my reciting very much. True, I put into it my soul as well, as always. I was applauded for long. Then, entered Adrian PĂUNESCU, and turned to the audience: 'Do you know who is the one that recited the Doina of Eminescu? She is called Ádám Erzsébet, she is an actress at the Theater in Târgu Mureş, at the hungarian section.' The round of applause continued for minutes on end". [6]

By this means, the romanian national "Dragon" took advantage of Elizabeth Adam in its national secret political propaganda even after the mock revolution. Through this artistic action of Adrian PĂUNESCU conscious and of Elizabeth Adam possibly unconscious in this respect, the romanian national secret political organization reproachingly sent roughly the following message to the Moldavian fraction of the romanian people: "If a hungarian in Romania so much links to Romania and the romanian people, then it would be the right thing for you as romanians in Moldavia to do this even more so with that you would join Romania."

"17 november 1995: In intellectual circles in Romania, there brought about dissatisfaction the decision that the wife of Győző HAJDU counted of the most zealous server in olden times of Ceauşescu, Elizabeth Adam was appointed sub-director of the romanian Cultural Center in Budapest. /Népszabadság, 17 Nov./ 25 november 1995: The appointment of Elizabeth Adam to the post of sub-director of the romanian Culture Center in Budapest is a comedy from the hungarian point of view, wrote Albert KOVÁCS. [Read approximately: 'ɔlbɛrt 'kova:tʃ.] The husband of Elizabeth Adam is Győző HAJDU, the server of Ceauşescu". /Romániai Magyar Szó (Bucharest), 25-26 Nov./" [34]

These pieces of news create the appearance that [hungarian] "intellectual circles in Romania" are more attentive, more sensitive and politically more committed in connection with the case of political character of Elizabeth Adam than [hungarian] political circles in Romania. This makes it perceptible how hostile the atmosphere of the hungarian ethnical "dragonian" social circles in Romania so manifesting themselves was towards Elizabeth Adam. It refers to the genuinelessness of these "intellectual circles in Romania" that those intellectual circles in Romania, in which there brought about dissatisfaction that Elizabeth Adam was outlawed in 1990 are not able to make their voice heard and to assert their will. It can be put the question: which deeds or qualities of Elizabeth Adam, never taking part in the political actions of her husband and delimiting herself from those, could give reason for that atmosphere, apart from the propagandistic pretext that she was "the wife of Győző HAJDU?" [34] Further, why hungarian "intellectual circles" in Romania feel themselves more responsible than the respective romanian social circles in the internal affairs of a romanian state institution and in the field of the romanian culture? Why are the respective alleged representatives of the hungarian culture disturbed by that Elizabeth Adam, immorally and illegally deprived of her place of work and right to practice her profession, has received a post in a romanian state institution and in the field of the romanian culture?

"13 january 1997: According to a communication of Foreign Ministry, with effect from 1 february 1997 the actress Elizabeth Adam, the deputy director of the romanian cultural center in Budapest, was recalled from her post. Elizabeth Adam is the wife of Győző HAJDU. Hajdu is the vice-president of the Socialist Party of Labor lead by Ilie VERDEȚ, [Read approximately: i 'lie 'verdets.] and an active participant in the press campaigns against the RMD SZ. /Romániai Magyar Szó (Bucharest), 13 Jan./" [34]

"In 1999, after a term of service of thirty years, I was pensioned off," [6] reveals Elizabeth Adam, around october 2010. Therefore, while the service of the "actors of the nation" [Note: Title of self-glorifying and excluding character created and awarded by the hungarian national state, which suggests that only the actors picked out according to its "national tastes" are members of the hungarian nation.] is sometimes demanded even subsequently to pensioning off, in their eighties, Elizabeth Adam, as an actor of the "humanity", [1] was boycotted in the hungarian section of the Marosvásárhely National

Theater partly already from the years 1980, from her thirties, then after december 1989, under “democratic” political circumstances the theater allowed itself to carry her partial professional boycott as far as her complete deprivation of the place of work, and with this complete professional boycott the all-hungarian theatrical life identified itself so that there was not to be found any one theater in any one country, which would have demanded a presentation of an “international level” [5, p. 210] on the stage of hungarian poets and writers on the part of Elizabeth Adam then of only 43 years of age. That was an all-hungarian political conspiracy commanded from above, and as such it constitutes an eloquent evidence of the existence and actions of the hungarian szilágyist “Dragon”, namely the hungarian national secret political organization. However, the national political conspirators manipulated not only the hungarian theatrical life: for a self-covering, by different sorts of “specialists”, they have discredited the notion of “conspiracy” to such an extent that its mere uttering causes a smile on the faces of humans. On the photo being on the cover of this book, the face of Elizabeth Adam “eradiates” [5, p. 164] with mimicry also her experiences and knowledge acquired till 1976 of this hungarian national political conspiracy.

The film of Elizabeth Adam entitled “Păcală se întoarce” (Joker Returns) of 2006 makes a reference to her film “alighting” with that it does not list her name in the cast.

Subsequently to her complete “forced alighting” on the hungarian language territory of 1990, there still embody the “gliding-flight” ensured on the romanian language territory for Elizabeth Adam her occasional verse recitings.

“On 15 june 2009, monday, from 18.00 hours, the Mayor’s Office in the 2nd District [In the romanian language: Primăria Sectorului 2.] in Bucharest, in collaboration with the Cultural and Friendship Association ‘Együtt-Împreună,’ [Read approximately: 'eggyitt impre 'unə. In the english language: Together. In the romanian language: Asociația Culturală și de Prietenie „Együtt-Împreună”.] in the Cultural Center of the Ministry of the Administration and Interior, [In the romanian language: Centrul Cultural al Ministerului Administrației și Internelor.] has organized the performance dedicated to the 120th anniversary of going into eternity of the poet Mihai EMINESCU. [Read approximately: mi 'hay emi 'nesku.] Among the partaking personalities, there was Elizabeth Adam”. [58]

“On Thursday, 9 june 2011, at 18.00 hours, in the Mayor’s Office in the 2nd District in Bucharest, there were presented the romanian–hungarian bilingual versions of the books entitled ‘Ten Verses of Adrian PĂUNESCU, Translated by Ferenc BARANYI’ [Read approximately: 'ferents 'bərɒnyi.] and ‘Ten Verses of Ferenc BARANYI, Translated by Ion BRAD.’ [Read approximately: yon brad.] The idea of the event: Adrian PĂUNESCU, Ion BRAD and Ferenc BARANYI, ‘three poets of European spirit on the barricade of the fraternity of peoples.’ There was present the Kossuth [Read approximately: 'kofut.] -Prize-winner poet from Budapest Ferenc BARANYI, the romanian poet Ion BRAD, as well as in the quality of organizer the mayor Neculai ONȚANU [Read approximately: neku 'lay on 'tsanu.] and the writer Győző HAJDU, the president of the Cultural and Friendship Association ‘Együtt-Împreună.’ In the presence of prestigious writers, poets, reviewers, artists, Andrei PĂUNESCU and Victor SOCACIU sang known and popular songs, and Elizabeth Adam recited verses from the production of the two poets. Adrian PĂUNESCU and Ferenc BARANYI”. [59]

“Between 19 and 21 july 2013, in Craiova, [Read approximately: kra 'yova.] on the occasion of the 70th anniversary of the birth of the poet, there was organized the first ‘Adrian PĂUNESCU’ Days. The woman dramatic artist Elizabeth Adam recited from the works of the poet”. On the second “Adrian PĂUNESCU” Days between 18 and 20 july 2014, Elizabeth Adam did not take part any more. [60]

Of that Kinga ILLYÉS, who further developed the “dragonian” “forced alighting” ideology from the szilágyist “running to and fro” to the illyésian “paddling”, in one national language she professed, diffused and asserted it, her “destiny” would be the “flying”, in order that the “nation”, the multitude of humans “paddle”, last as the “flock nation” of the national state under the secret reign of the national

“Dragon”. Of that Elizabeth Adam, who not only with her art, but also with her entire being and life naturally, without initiation and entrusting, in three national languages and one universal language professed, diffused and asserted the popular spirituality of the folk-song “flying”, her “deadly destiny” [1, minute 5] would be the “forced alighting” going to the “paddling”, in order that the “nation”, the multitude of humans do not “fly”, materially, spiritually and politically do not progress, with other “nations”, with the multitude of humans of other nationality do not “love one another”, [1] in the United States of Europe, then in the United States of Terra do not become independent of the national “Dragon”.

### 3. The films as anti-Elizabeth Adam national secret political means

The career of individual reciting evenings of hungarian language of Elizabeth Adam between 1974 and 1982 was under her control, with regard to that she was the conceiver and for the most part also the redactor of the individual reciting evenings, they were her means, namely they prevailingly constituted her universal-nation-making means, and with the “devilish aid” [22] of Győző HAJDU she could stage and diffuse them both at home and abroad. On the contrary, her career of films was naturally controlled by the respective national “Dragon”, her films were inspired by its anti-Elizabeth Adam personal secret policy, they were Elizabeth Adam-molding means of the “Dragon”.

With the film, the actor presents, carries into effect the scenario, and the scenario prescribes the actor what to do in the film. Resulting from its this nature, the film is also suitable for conspirators to present, possibly to carry into effect the actor with the film, and to program him or her what to do in his or her real life. This was what made it possible for the films to become means of the anti-Elizabeth Adam national secret policy.

The films of Elizabeth Adam refer to the anti-Elizabeth Adam national conspirations not only with their contents, but also with the circumstance that in their making there were regularly drawn in outstandingly competent, renowned and politically reliable scenarists and directors, in all certainty with the purpose of maximizing the efficiency and security. In this way — similarly to Győző HAJDU, who, therefore, judging on the basis of these as well, must have had a role in the anti-Elizabeth Adam national secret policy — András SÜTŐ [Read approximately: 'ɒndraːʃ 'ʃitəː.] as a hungarian writer in Romania not only wrote the scenario of the romanian film entitled “Doi bărbați pentru o moarte” (Two Men for One Death) of 1970, but also he was editor-in-chief of the periodicals *Falvak Népe*, [Read approximately: 'fɒlvɒk 'neːpe. In the english language: People of Villages.] *Művészet*, [Read approximately: 'miːveːset. In the english language: Art.] *Új Élet* [Read approximately: uːy 'eːlet. In the english language: New Life.] and *Erdélyi Figyelő*, [Read approximately: 'erdeːyi 'figyeləː. In the english language: Transylvanian Observer.] as well as a member of the Great National Assembly in Bucharest; [14] Aurel MIHALE [Read approximately: au 'rel mi 'hale.] as a romanian writer not only wrote the scenario of the romanian film entitled “Am fost șaisprezece” (We Were sixteen) of 1980, but also he was editor-in-chief of the periodical *Luceafărul*, [Read approximately: lu 'tʃeafəruːl.] and he also had a leading function in the State Committee for Culture and Art; [In the romanian language: *Comitetul de Stat pentru Cultură și Artă*.] [61] Eugen BARBU [Read approximately: ev 'gen 'bərbu.] as a romanian scenarist not only wrote the scenario of the romanian film entitled “Bietul Ioanide” (Poor Ioanide) of 1980, but he led the periodicals *Luceafărul* and *Săptămâna*, [Read approximately: səptə 'mɪnɐ. In the english language: The Week.] as well as he was also a substitute member of the Central Committee of the Romanian Communist Party, then together with Corneliu VADIM TUDOR he founded and was a member in the parliament for the Great-Romania Party; Titus POPOVICI [Read approximately: 'titus 'popovitʃ.] as a romanian writer was not only a conceiver of the romanian film entitled “Pruncul, petrolul și ardelenii” (The Baby, the Oil and the Transylvanians) of 1981, but also he was a member of the Central Committee of the Romanian Communist Party and a member for the Great National Assembly. [3] Further, it appears that they endeavored to draw in the least possible persons in the anti-Elizabeth Adam romanian national conspiracy, as the romanian writer Francisc MUNTEANU [Read approximately: 'frantʃisk mun 'teanu.] wrote the scenarios of two films of Elizabeth Adam, and three romanian directors, namely George CORNEA, [Read approximately: 'george 'kornea.] Dan PIȚA [Read approximately: dɐn 'pitsa.] and Geo SAIZESCU, [Read approximately: geo 'sɐizesku.] directed two Elizabeth Adam films each.

The national “Dragons” were not interested in the national, multinational and international popular-

ity, as well as material prosperity of Elizabeth Adam. In regard of the film genre, this manifests itself in that her film career was restricted on the romanian language territory to nine, on the hungarian language territory to one, while on the english language territory to zero films, between 1969 and 1979 in her film career there was made a pause of approximately ten years, as well as she never came to the situation of choosing among film offers — as she could not choose among the stage offers either, because the Marosvásárhely National Theater “played in a season at most 5 or 6 pieces, so there were hardly enough leading roles or even smaller roles to go round” [5, p. 193] — certainly, she accepted with readiness each offered role. For this reason, the “Dragon” could be sure of that in the film implementation of its anti-Elizabeth Adam personal secret policy the resources invested in the films would not remain unutilized.

The romanian national “Dragon” became interested in relatively intensively drawing Elizabeth Adam into films temporarily — which meant roughly throughout four years one film a year — only after that she had successfully started her individual-reciting-evening career, and she also first-performed three of them. The film career was destined for offering an exclusive alternative to the individual-reciting-evening career, as well as for bringing about or covering its “annihilation”. [5, p. 130]

The milder purpose of the film career is allegorically expressed and programed already by the title of the romanian film of Elizabeth Adam entitled “Zbor planat” (Gliding-flight) of 1980. As compared to the relatively quick “forced alighting”, the “gliding-flight” means a relatively slow “alighting”, which is brought about not by the application of compulsion, but by the interruption of ensuring the “fuel”. [17] This could be carried out the most completely with her marriage with a film actor, as from the point of view of the “Dragon” only this could constitute a publicly assumable motive for the exclusiveness of the film career, namely for the cessation of her individual-reciting-evening career. More concretely, the upkeep of the marriage with Győző HAJDU as the political supporter of Elizabeth Adam would have made it evident the political interference of the highest level, as it happened after all due to the resistance and perseverance of Elizabeth Adam. For this reason, regularly, a function of her films was a national secret political marriage offer, which was carried out for the most part with actors as national secret political husband candidates picked out in conformity with her tastes and made act together with her. At the same time, such a marriage as the sham motive of the film career would have covered the will of the national “Dragon” relative to the “annihilation” [5, p. 130] of the individual-reciting-evening career of Elizabeth Adam, and it would have ensured the replacement with film scenarios of her individual-reciting-evening flow of words of progressive, humanist and non-nationalist character.

The film stifling of the spirituality of Elizabeth Adam manifests itself mainly in that for the most part they had her played not in leading roles, but in “poorish secondary roles”, [5, p. 174] her roles are word-bound both in themselves and as compared to the roles of other actresses, they contain silent scenes, and all these severally or collectively create the appearance of her spirituality below the average.

The intention of “annihilating” [5, p. 130] the personality and spirituality of Elizabeth Adam can be seen also from that she was regularly placed in such roles and scenes, in which she was forced to play against her own personality or spirituality, and by so doing — at least at the level of appearance — to contradict herself. This could seem accomplishable for the national “Dragon”, because while it got to thoroughly know Elizabeth Adam with her direct observation and examination pursued since her childhood and bearing on her entire life, in the cognition of Elizabeth Adam an inquiring human of posterity is in a much greater measure in need of the artistic works left behind by her.

Besides stifling her progressive, humanist and non-nationalist spirituality with film scenarios redacted tendentiously, the national “Dragons” were neither interested in that the “strong individuality”, [5, p. 181] and personality of Elizabeth Adam got to the surface in their reality resulting from the nature

of the genre of film. For this reason, her films were used for forging her fictitious elements of individuality and personality with the purpose of producing and propagating the “dragonian” false public image of Elizabeth Adam meant for the molding of the public opinion. That the such tendentious actings of Elizabeth Adam must have been interpreted to her person, was programmed with that in her first film entitled “Am fost şaisprezece” (We Were sixteen) of 1980 of her intensive film career her character was given her “Erzsi” [Read approximately: 'erzi.] first name.

With the purpose of fading the individuality and personality of Elizabeth Adam, of assimilating her to the “nation” in the public opinion, in her most films they had also woman persons resembling her acted. In my research, this manifested in that sometimes it was difficult for me to filter out Elizabeth Adam from among the actresses, and there happened that I confounded her with another actress, or I could not decide whether I saw Elizabeth Adam.

Further, the national “Dragons” consider themselves to be absolute masters, in their secrecy they like to reign over their “nation” and its members, and their this instinctive desire does not cease relative to the persons of Elizabeth Adam’s kind either. For this reason, in her films not only Elizabeth Adam played roles, but also the films endeavored to mold her, her actions and life, in them she had to regularly play the “dragonian” self and future, of which carrying into effect was required of her by the respective national “Dragon”.

Consequently, Elizabeth Adam disposed of a surplus individuality, a surplus personality and a surplus spirituality as well, which the national “Dragons” had to stifle, fade, falsify and “annihilate”, [5, p. 130] in order that her personality could not enjoy public esteem, her spirituality could not spread and become the “bread of life” — as the hungarian national “Dragon” programs with its “Saint Elizabeth” campaign aiming at the fading and “annihilation” [5, p. 130] of the memory of Elizabeth Adam, lasting already since 2000, and never ending — and by so doing it could not endanger their power. For this reason, the films of Elizabeth Adam can be considered evidences relative to the existence and actions first of all of the conceiver national secret political organization, but generally of the national secret political organizations.

However, the real individuality, personality and spirituality of Elizabeth Adam can partly be filtered out from her films as well. As howsoever a dramatic artist strives to identify himself or herself with his or her role, he or she cannot play in every respect, and in a certain measure he or she objectively necessarily communicates also his or her own reality. The efficiency of this procedure is increased by that her films were utilized by the national “Dragon” for means of her cognition. But, in addition, with her entire art, Elizabeth Adam strove to “show” [20] not only the individuality, personality and spirituality of others, but also of her own ones, with which she consciously further enriched her works in information relative to her. Certainly, this was the main reason of that she accepted the offered film roles, albeit in their artistic level those fell far short of her productivity. At the same time, this was one of the reasons also of the endeavor of the national “Dragons” to have her acted in the least films possible, to subordinate her films to well established national secret political interests and purposes.

### **3.1. The romanian film entitled “Doi bărbați pentru o moarte” (Two Men for One Death) of 1970**

The romanian film entitled “Doi bărbați pentru o moarte” (Two Men for One Death) of 1970 was shot between june and september 1969, [62] namely roughly just when Elizabeth Adam was finishing her studies at the “István SZENTGYÖRGYI” Academy of Theater in Târgu Mureş. [38] Further, this



film is separated in time from her second film by approximately one decade. These facts support the presumption that the early drawing into a film of Elizabeth Adam was not marked out for a professional recognition, but first for an attempt, and in case of failure for a precedent for covering the multinational secret political will relative to the hindrance and, respectively, “annihilation” [5, p. 130] with an exclusive film career, sham-motivated by a marriage with a film actor, of her expected individual-reciting-evening career asserting progressive, humanist and non-nationalist principles.

Otherwise, the film itself asserts humanist and non-nationalist principles, in the romanian national state “it was banned immediately after the first run (in 1970), and it has neither been diffused to this day [2008]”. [63] This also refers to that its making had not dramatic-artistic, but anti-Elizabeth Adam national secret political reasons and purposes.

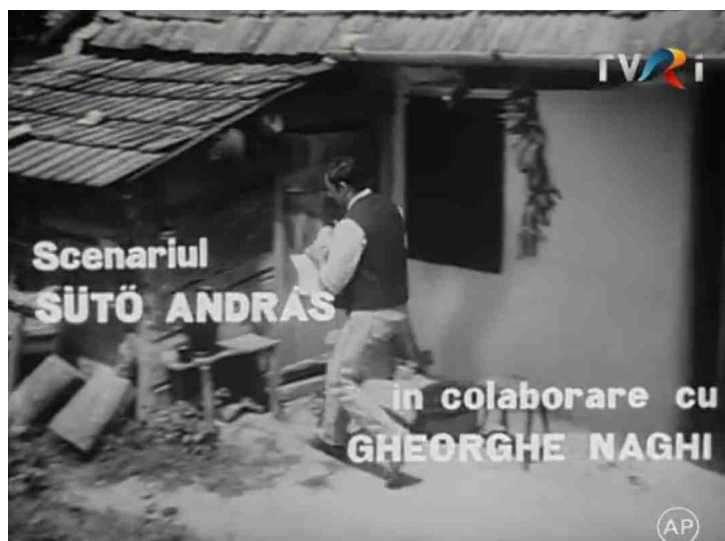
The first scene of the film — in which at a nest a hovering stork is induced to alight by the romanian actors Monica GHIUȚĂ [Read approximately: mo 'nikɬ 'gyutsə.] and Ilarion CIOBANU [Read approximately: ilari 'on tʃo 'bɬnu.] — may be a programing to the planned “gliding-flight” of Elizabeth Adam, with the national secret political message addressed to her that: “If you found a family with a film actor, i will subject you to an individual-reciting-evening gliding-flight”: [48, minutes 1, 1, 1 and 1]







The scenario of the film was written jointly by the hungarian writer in Romania András SÜTŐ and the romanian stage manager Gheorghe NAGHI: [Read approximately: ghe 'orghe 'naghy. 48, minute 3] [64] [63]





This expresses the community of interests of the hungarian ethnical “Dragon” in Romania and the romanian national “Dragon”, and in a wider sense the “dragonian” international collaboration in relation to Elizabeth Adam.

With the purpose of increasing the probability of the marriage with a film actor, with this film there were deployed four national secret political husband candidates in front of Elizabeth Adam: the hungarian actor in Romania Ferenc BENCZE [Read approximately: 'ferents 'bentse.] of around 24 years old, [14] [48, minute 38]



the romanian actor of around 38 years old Ilarion CIOBANU, [3] [48, minute 68]



the german actor of around 17 years old Hans KRAUS, [9] [48, minutes 3 and 68]





and the romanian actor of around 42 years old Matei ALEXANDRU, [Read approximately: mΛ 'tey  
Λek 'sΛndru.] [3] [48, minutes 1 and 37]





who were after all made appear jointly as well in front of Elizabeth Adam: [48, minute 67]



At the same time, these four husband candidate actors were selected from three language territories, with this having created the possibility for Elizabeth Adam of picking out the national-state framework as well.

There refers to the exclusiveness of the film career expected from Elizabeth Adam the fact that all the above four actors played in films before 1969 as well, then in the course of the 1970s and 1980s their film career was fixed to be relatively intensive, [14] [3] [9] therefore Elizabeth Adam also would have been given a share in a similar “deadly destiny” [1, minute 5] if she had gone to wife to one of them.

It has a special significance the drawing in this film of the actor from Germany Hans KRAUS, under such circumstances that a person fit for the given role could have certainly been found also in the ranks of the saxon or swabian actors in Romania, in the film he had to talk only in the romanian language, he regularly undertook roles only in german films, and in 1969 he could be relatively busy with that his

acting was demanded in several german films. [9] Consequently, this fact refers to that the national secret political organizations handled the Elizabeth Adam case as a common problem already in 1969.

It has a cynically self-covering character that while endeavoring to marry Elizabeth Adam with a film actor, the film has her played the reversed role that she is looking for a husband for herself, but the men neglect her.

The merit of the creation of this film is not exclusively of the anti-humanist and nationalist Ceaușescu regime, but also of that Elizabeth Adam whose humanist and non-nationalist spirituality it otherwise reflects, it had to reflect in order for her to undertake the acting in it, and to be brought into relation with actors of three language territories with the purpose of maximizing the probability of accepting the multinational secret political film-career offer. The then secret “dream” [5, p. 155] of Elizabeth Adam was certainly Hollywood, she was learning the english language, all these were known or suspected by the “Dragons” as well, this is why the german national “Dragon” could be so much interested in integrating her with Germany. Only that, the satanist and anti-humanist and nationalist spirituality of Hollywood was completely inconsistent with the humanism and non-nationalism of Elizabeth Adam, which was known by the “Dragons” of english language, and — in keeping with the “Delilah” message of 1968, [9] and as this became evident after the appearance of Elizabeth Adam “in front of specialists in Hollywood” [5, p. 162] of 1982 — it was not their “national” interest to remit the dollar sums running with the Hollywood roles to the bank account of Elizabeth Adam. This might have been the determinant reason of that the english element was left out of the scenario, the english was not made the language of the film, roles were not offered to actors of english language, albeit the humanist spirituality and the won international success of the film would have justified all these.

Also the above substantiate the hypothesis that Elizabeth Adam prepared her individual-reciting-evening career spreading progressive, humanist and non-nationalist principles already in her university student years, and the national “Dragons” obtained knowledge of that.

It can be considered as being an allegorical manifestation of the multinational secret political will of bad faith relative to Elizabeth Adam that with this film she was made act in darkness to the very end, what could be an allegorical programing of her path of life planned to be disadvantageous for a spiritual preparation of herself and the public opinion: [48, minutes 22, 28 and 47]







Further, in a “dragonian” view, the darkness can be an expression of humanism and non-nationalism, of the “deadly destiny” [1, minute 5] of the persons asserting these, as against nationalism, which can be expressed allegorically with having Monica GHIUȚĂ, chosen to be anthropologically of typically romanian looks, acted in light: [48, minutes 1, 1, 26, 26, 26 and 27]







The romanian national “Dragon” found Monica GHIUȚĂ suitable not only for the allegorical ideological “marginalization” [7] of Elizabeth Adam, but also for the forging of her public image, first of all for fading her “strong individuality”, [5, p. 181] as she resembles Elizabeth Adam physically as well. In this respect, she received the woman leading role “Mariska” [Read approximately: 'mɔriʃkɔ.] in spite of the fact that it meant the representation of a woman of certainly hungarian ethnicity, and Elizabeth Adam received the role of “Ana COSTAN”, [Read approximately: 'anɔ kos 'tɔn.] a girl of romanian ethnicity, with this the film programing: “Monica GHIUȚĂ is better than Elizabeth Adam.” In this way, with having Monica GHIUȚĂ acted, the romanian national “Dragon” fixed an upper limit for Elizabeth Adam’s general greatness, and as compared to the romanian national identity it presented it as being small, it exalted the romanian national identity on Elizabeth Adam, roughly programing: “Monica GHIUȚĂ is better than Elizabeth Adam, because of her romanian nationality, and the romanian nationality is the best one in the world.” [Note: This illogical and untrue view of the romanian national “Dragon” can be generalized: in a national state, the respective national identity is law-likely the best in the

world, at least in the view and practice of the respective national “Dragon”.]

In the falsifying engineering of the public image of her individuality, the first Elizabeth Adam scene programs her into the public opinion as “insignificant” [47, minute 23] and with an intellect level below the average. Around september 1944, the husband of Monica GHIUȚĂ as “Mariska”, “Demeter”, [Read approximately: 'demeter.] puts out the romanian national flag on the church tower. A soldier of the german military unit marching in the village removes it, while he is shot dead. Elizabeth Adam as “Ana” opens the door of the room in which the german commanding officer is making investigations in the matter.

“János!” [Read approximately: 'ya:nof.] addresses her Ferenc BENCZE as the hungarian soldier who “four years earlier promised her to take her to wife”, [48, minute 14] in order to intercede with him in the interest of “Demeter”;



Ferenc BENCZE as “János” turns his head towards her: [48, minute 14]



“Shut the door!” says the commanding officer. [48, minute 14]

Ferenc BENCZE as “János” shuts the door, without visibly recognizing Elizabeth Adam as “Ana”. It is worthy of attention that the film-makers considered it important to stress this with the magnified countenance of “János”.

Elizabeth Adam as “Ana”, leaving out of consideration the possibility that the attitude of Ferenc BENCZE as “János” results from the circumstances of the service, is surprised and becomes embittered at that she fades away among the other women in the memory of Ferenc BENCZE as “János”, by this means the film programing with Elizabeth Adam herself the “dragonian” conception of her own “in-significance”. [47, minute 23]

“He doesn’t know me any longer,” says she to Monica GHIUȚĂ as “Mariska”: [48, minute 14]



“He doesn’t know me any longer”: [48, minute 14]



“Maybe he wouldn’t be that,” remarks Monica GHIUȚĂ as “Mariska”, with this openly querying also the average power of memory of Elizabeth Adam as “Ana”: [48, minute 14]



[Note: With her individual-reciting-evening career begun around five years later, in 1974, Elizabeth Adam fundamentally refuted this false conception.]

This scene at the same time compares Elizabeth Adam with Monica GHIUȚĂ directly as well, certainly with the purpose of asserting further also in this way the “dragonian” conception of the superiority of Monica GHIUȚĂ, of engineering the “dragonian” sham individuality of Elizabeth Adam: the head of “Ana” is visible lower, she looks up at “Mariska”, and expects spiritual help from her in her love affair, after having been looking for a husband unsuccessfully for years, while “Mariska” has not only a husband, but also a son serving in the Romanian army. It is worthy of attention how the camera leaves Elizabeth Adam still during her speaking, is directed on Monica GHIUȚĂ, magnifies her face to the size of the screen, with the mimicry of which she expresses and programs the conception, conceived by the Hungarian and the Romanian national “Dragons”, of the “insignificance” [47, minute 23] and relatively low intellect level of Elizabeth Adam: [48, minute 14]





The purpose of having Elizabeth Adam acted in darkness was certainly also that with this film she be presented as a “witch”, namely there be screened the verse of Domokos SZILÁGYI composed around 1967, entitled “Boszorkány” (Witch): “fasting witch magdolna piripócsi, your vice’s grave, your sin’s great, your bursting-out two cheeks, your black fiery-eyes ... your smile is a thunder-flash”: [22] [48, minute 44]



“At midnight of saturday you drew a cloud in front of the moon, you flew out through the chimney ...”: [22] [48, minute 50]



“Your by-satan rounded hard breast, your by-satan strained tight belly ...”: [22] [48, minute 67]



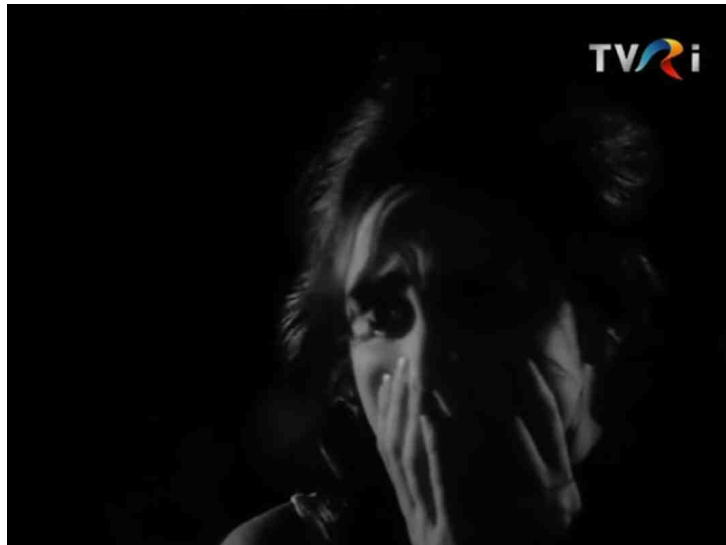
The film presents Elizabeth Adam as a girl inclined to flirt:[48, minutes 50 and 74]





In a propaganda-like assertion of the conception of Elizabeth Adam's inclination to flirt, the film first presents her in a sleeveless shirt, [48, minute 68] after that in an undershirt, [48, minute 74] and meanwhile for a comparison model it still presents a normally dressed romanian peasant woman as well: [48, minute 74]





The peasant woman in national dress either is acted by Elizabeth Adam herself, or she resembles her to the confoundableness. Certainly, this expresses the interest of the romanian national “Dragon” relative to the romanian national assimilation of Elizabeth Adam, and to her activity of not individual reciting evenings, but of popular art, namely the nearest possible to the romanian ethnical “grass-roots”. [30]

Considering the public-image engineering and person-molding endeavor of the film, the inclination to flirt can be regarded not so much the nature of Elizabeth Adam, as rather a manifestation of the falsifying and molding interest of the national “Dragons”. [Note: This point has a video version, which i published with YouTube with the title “Elizabeth Adam in National Darkness”.]

### 3.2. The west-european erotic films

In the second half of the decade 1960 — therefore after in 1965 Elizabeth Adam had obtained access to the academy of theater, and while she was continuing her dramatic-art studies — it can be discerned a multinational secret political fear, of which cause can be presumed in her preparations for an individual-reciting-evening career asserting humanist and non-nationalist principles. In this way, on the british english part, in 1968 there cropped up the song entitled “Delilah” taken up by Tom Jones, [9] which enkindles violence against women, from the name of which it can be expounded a potential national secret political programing addressed to Elizabeth Adam: [Delilah → d + e + lila + ah → dă (romanian) + ez (hungarian) + lila (hungarian) + ah = gives + this + violet + ah, namely roughly decoded: “If you remain an ideological wild rose, namely a humanist in the world of nationalism, you will be able to get material wealth only with erotic art.”] On the american english part, in 1967 there appeared the song entitled “Mama Told Me Not to Come”, which was also taken up by Tom Jones, [9] and which already with its title hides the song entitled “Delilah” in causing that, motivated also by the programing coded in its name, Elizabeth Adam would not settle down on the english language territory. [Note: See my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”.] On the french part, in this period, there was screened for the first time the erotic novel entitled “Emmanuelle”, [9] by this means initiating the multinational process of making erotic films, which ensured for Elizabeth Adam throughout decades the possibility to execute the “Delilah” programing. And on the german part, around 1969 Hans KRAUS was interested to act in the romanian film of Elizabeth Adam entitled “Doi bărbați pentru o moarte” (Two Men for One Death) of 1970, and to exclude with a marriage the possibility of the individual-reciting-evening career of Elizabeth Adam asserting humanist and non-nationalist principles.

The convenience marriage of Elizabeth Adam with Győző HAJDU, ensued around 1973, changed the multinational secret political fear into panic. On the french part, around 1973 there was screened also for the second time the erotic novel entitled “Emmanuelle”, with Sylvia KRISTEL in the leading role, [9] who was in this way created as a national star by virtue of her artistic origin, and by virtue of her popularization as an international star, for a precedent relative to Elizabeth Adam and for an example to be followed for her. Sylvia KRISTEL spoke several languages, and lived in several countries, [9] so acting in a humanist and non-nationalist spirit, so that her films may express generally the policy towards the humans of humanist and non-nationalist spirituality of the national secret political organizations, as well as her being made an international star could be a multinational secret political propagandistic programing to the humankind: “The humans of humanist and non-nationalist spirituality may succeed only through erotism, they may offer only their corporality, not their spirituality [in the nationalist-imperialist world order].” It is characteristic that there was brought into existence around 1973 not only the character “Emmanuelle” of Sylvia KRISTEL, but also her film career of more than 50 films, moreover she also won in 1973 the contest “Miss TV Europe”, [9] therefore between the marriage of Elizabeth Adam with Győző HAJDU and all these phenomena there can be presumed a cause-and-effect connection.

The french national secret political organization not only screened also for the second time the erotic novel entitled “Emmanuelle” — as did around 1981 also the hungarian national secret political organization relative to Elizabeth Adam with the novel of Endre VÉSZI [Read approximately: 'endre 've:si.] entitled “A hosszú előszoba” (The Long Corridor) — but with this it also brought into existence the film series entitled “Emmanuelle”, which ran into its seventh part, it lasted till the years 1990, [9] by this means keeping it open before Elizabeth Adam the possibility of the spiritual and physical self-annihilation roughly so long as she could physically no longer rate as an erotic star.

On the above french model, on the italian part there was brought into existence the film series entitled “Black Emanuelle”, [9] with also the title of which it is programed that the eroticism was a means suitable for not only the spiritual, but also the physical “annihilation” [5, p. 130] of the humanist humans, [9] as also “Delilah” becomes a victim of jealousy, and as around that time through eroticism one could already get ill with the deadly AIDS disease.

In the framework of the abundant offer of the erotic films proliferated beginning with 1973, around 1977 on the german part there was produced the film entitled “Vanessa”. [9] This created the possibility for the british english national secret political organization that in another form, but with the same essential contents it repeated its “Delilah” message addressed to Elizabeth Adam with the meeting which it had organized with the actress Vanessa Redgrave for Elizabeth Adam in 1982: [5, p. XIV]



Not only the first name, but also the surname of the actress had a programing value for Elizabeth Adam: [Redgrave → grave, namely the message of the meeting roughly decoded: “In Occident, you may get only an erotic film role, and with that we will annihilate you both spiritually and physically.” Judging on the basis of the winter-clothing of Elizabeth Adam, this meeting probably happened in january, therefore when she was on the way to North America for her tour of six months. Consequently, the conceiver of the message knew it in advance that Elizabeth Adam would not get a film role on the english language territory.

The british english national secret political organization organized a meeting with Vanessa Redgrave also for Angelina Jolie with the film entitled “The Fever” of 2004: [65, minute 32]



And indeed: by that time the life of Angelina Jolie had already been shaped in conformity with the national secret political interest expressed by the “Delilah” message programed to her by Timothy Hutton with singing the line “Why, why, why, Delilah?” of the song entitled “Delilah” in the film entitled “Playing God” of 1997 [66, minute 85] also with that her roles are not lacking in elements of erotic “fever”.

The above national secret political messages refer to that particularly in connection with Elizabeth Adam, and particularly around 1973, there arose a multinational secret political need for using the corporal love for a murdering means. Elizabeth Adam became aware of this, then with her individual reciting evening entitled “Vadrózsák” (Wild Roses) of 1978 she also reveals it as a consequence of the “laddy” [10, minute 47] mode of life: “Now the dance is deadly as well, it’s clear, it’s clear, it’s clear!” [10, minute 50] [Note: See my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”.] With regard to that the AIDS disease was discovered in 1981, [9] the first HIV infections had happened roughly around 1975. On the basis of these, there cannot be excluded the possibility either that the HIV is artificial, it was an anti-Elizabeth Adam weapon, just like the erotic films, and the motive of the decision relative to its manufacturing was the marriage of Elizabeth Adam with Győző HAJDU.

### **3.3. The romanian film entitled “Am fost şaisprezece” (We Were Sixteen) of 1980**

While the romanian film entitled “Doi bărbați pentru o moarte” (Two Men for One Death) of 1970 was the only one of which main purpose was constituted by the prevention of the individual-reciting-evening career of Elizabeth Adam, the romanian film entitled “Am fost şaisprezece” (We were sixteen) of 1980 was the first one — from her intensive film career of six films — of which main purpose was constituted by the “annihilation” [5, p. 130] of her individual-reciting-evening career of hungarian language begun in 1974.

On the surface of publicity, the film promotes the romanian–hungarian “socialist” inter-state friendship with a common commemoration of 2nd world war in Budapest at the time of socialism, of which

main participants are Elizabeth Adam as “Erzsi MÁRTON”, [Read approximately: 'erzi 'ma:rton.] “a hungarian teacher, who does not know romanian”, [5, p. 193] and Sebastian PAPAIANI, [Read approximately: sebasti 'an papa 'yani.] a former romanian corporal, who met on 9 january 1945, [67, minute 13] during the “liberation” of Budapest, in a house constituting the object of the fighting. The film for the most part presents the bygone in that house during the battle as a remembrance.

So far, till 1979, Elizabeth Adam had certainly not experienced professional hindrance on the merits, she successfully advanced towards the culmination of her career. With this film, the romanian national “Dragon” spiritually prepared her and the public opinion for the more severe purpose of the film career, the szilágyist “forced alighting”, for the eventuality that Elizabeth Adam would refuse the marriage with a film actor, and keep her marriage with Győző HAJDU. In this programing, the film appears to use some elements of ethnical secret political propaganda already asserted with the verses of Domokos SZILÁGYI, which corroborates the hypothesis that the szilágyist “anti-poetry” was inspired by the anti-Elizabeth Adam personal secret policy. Further, presumably, it was the increasing the efficiency of this programing the national secret political purpose of that the writing of the scenario of the film was required from that Aurel MIHALE [67, minute 3]



who was not only, similarly to Domokos SZILÁGYI, a prolific, employed, recognized and popularized writer at the time of the romanian national communism, but also took part in the fighting constituting the subject of the film, [61] that the character acted by Elizabeth Adam was given her first name, and that in the film there was presented in pictures and words a bridge bearing her first name, the Erzsébet Bridge in Budapest: [67, minute 9]





In programing the “forced alighting” ideology, already at the start of the film there is presented that on board with the romanian delegation in Budapest the airplane — or “arriving machine pigeon”, [19] in the light of the verse entitled “Álom a repülőtéren” (Dream on the Airport) — alights: [67, minute 1]



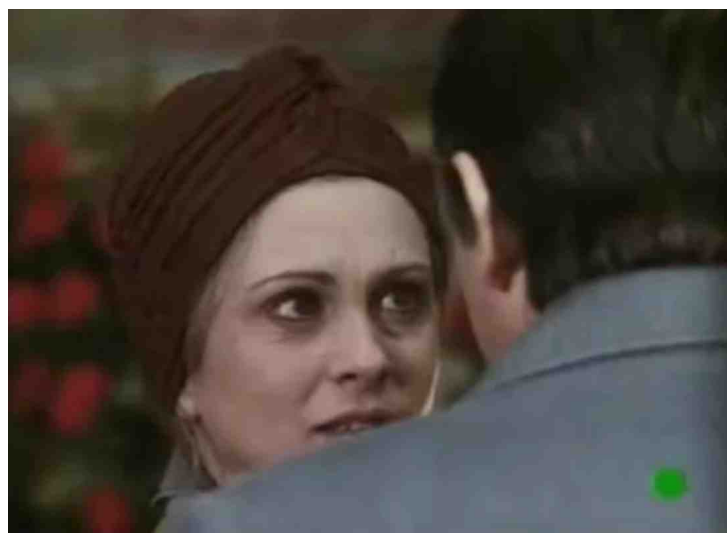
Therefore, the life of Elizabeth Adam had to be about not “flying up”, but “alighting” after this, according to the new Elizabeth Adam personal secret policy of the romanian national “Dragon”. The scene below programs that Elizabeth Adam as “little angel with a long chemise” is directing herself her “alighting”: [4] [67, minute 1]



And indeed: Elizabeth Adam never protested and acted against the national secret policy of “forced alighting”.

In this film, it was made possible for Elizabeth Adam to “speak hungarian to the end”, [5, p. 193] and to keep her statistically relative rare hairdressing. The cause of these favors was certainly that the romanian national “Dragon” wanted to increase the probability of that Elizabeth Adam would accept the offered role in the film as an important means of its anti-Elizabeth Adam personal secret policy.

With the purpose of bringing about her marriage with a film actor as a sham motive necessary for the replacement of her individual-reciting-evening career with an exclusive film career, with this film Elizabeth Adam was brought into relatively close professional relation with the romanian actor of greek ethnical origin [3] Sebastian PAPAIANI as the main national secret political husband candidate, in which he appears to carry into effect also an “anti-poetic” image of Domokos SZILÁGYI: “you have made it coward helpless the gentlemanliness of our gentlemen, the manliness of our men; from our girls you have stolen the looks of lads, fasting witch magdolna piripócsi”: [22] [67, minutes 12, 12 and 12]





The purpose of this is metaphorically programed by him as “Vasile” with the sentence “Come with me!”: [67, minute 45]



It suggests the idea of professional marriage — first of all to Elizabeth Adam herself — the song sung together by a woman singer and a man singer, which was drawn into the film: “I am the melody, you are the text ... I am the map, you are the mark ...” [67, minute 9]

Further, there can be considered as being national secret political husband candidates those more than ten actors as well, with whom Elizabeth Adam was brought into more or less close, double, triple or multiple professional relations in the scenes in the house, firstly with the purpose of increasing the probability of her marriage with a film actor. It can be observed a striving after establishing corporal relations. This deployment of power and special effort make it perceptible how interested particularly the romanian national “Dragon” was in the “annihilation” [5, p. 130] of the individual-reciting-evening career of hungarian language of Elizabeth Adam, and in carrying this out what a big pressure lay heavily on her. With this, at the same time, the romanian national “Dragon” carried out also a wider professional socialization and fading of Elizabeth Adam — which it expresses with the title of the film as well — with which it foreshadowed this essential line of its anti-Elizabeth Adam personal secret policy of the following years: [67, minutes 24, 25, 25, 28, 36, 37, 44, 48, 50, 62 and 75]















“What’s up, woman?!” bawls a lance sergeant at Elizabeth Adam. “Have you been fed up with the germans?! Why didn’t you go with them?!” [67, minute 44]



The first sentence was destined for boosting the “woman” [67, minute 44] consciousness of Elizabeth Adam, it asserted the national secret political interest of her “woman” behavior, as against her human consciousness and behavior, roughly programing her: “In your individual reciting evenings, you could behave as a human. In your films, you must behave as a woman.” With the other two sentences, the romanian national “Dragon” allegorically imputed Elizabeth Adam: “It disturbs me that you came to act on the romanian language territory because you had been fed up with the hungarians, and not because you like the romanians better.”

From among these national secret political husband candidates, it is of a particular importance Ion CARAMITRU, [Read approximately: yon kʌrʌ 'mitru.] with whom the romanian national “Dragon” brought Elizabeth Adam into a closer professional relation with the film entitled “Bietul Ioanide” (Poor Ioanide) of 1980, and resulting from this his national secret political role in this film was to prepare that relation: [67, minutes 45, 50 and 53]





At the same time, having Elizabeth Adam acted as the only woman actor in the scenes in the house, as well as bringing her into relations with a relatively great number of man actors can also be an implementation with this film by the romanian national “Dragon” of the political line which was messaged to Elizabeth Adam by the hungarian ethnical “Dragon” in Romania in the long-play gramophone disk of Elizabeth Adam entitled “Vadrózsák” (Wild Roses) of 1979 with the Barozda ensemble, and of which version of the romanian national “Dragon” could run as follows: “If you love only one, with the film entitled “Am fost şaisprezece” (We were sixteen) i will give you many.” [10, minute 18] [Note: See my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”.] The purpose of this political line was certainly the “annihilation” [5, p. 130] of the humanist spirituality of Elizabeth Adam by molding her into a “whore”, [23, minute 94] as i expose this under the point entitled “The film entitled ‘Harababura’ (The Jumble)”.

With her marriage with Győző HAJDU, Elizabeth Adam got into the cross-fire of the romanian national “Dragon”, willing to assimilate the hungarian national minority in Romania, and the hungarian

ethnical “Dragon” in Romania aiming at its “endurance”. [1, minute 21] With her deeds — just as Győző HAJDU — she did at the same time justice to the expectations of both “Dragons”: she accepted that with her home and foreign actings she contributed to the improvement of the judgement of the policies of the Ceaușescu regime relative to the national minorities and the entire population of Romania, but parallel with that she preserved her hungarian identity, remained loyal to her native land, and was ready to undertake the status of “noble lady” [1, minute 8] of Transylvania. Beyond that, certainly, both “Dragons” expected of her much more than that in their endeavor of her political utilization. This is especially evident as regards the hungarian ethnical “Dragon” in Romania, which exerted pressure on her, going as far as psychical violence, to enforce its interests through Győző HAJDU. Under the circumstances of this “dragonian” skirmish, Elizabeth Adam was certainly disillusioned by that her “flying” “from the ground away upwards” [22] was not determined by pure professional, but first of all dirty political factors, that against her professionally unobjectionable activity there were risen national secret political objections, and that towards her from two opposite sides there were endeavored to enforce interests conflicting with each other.

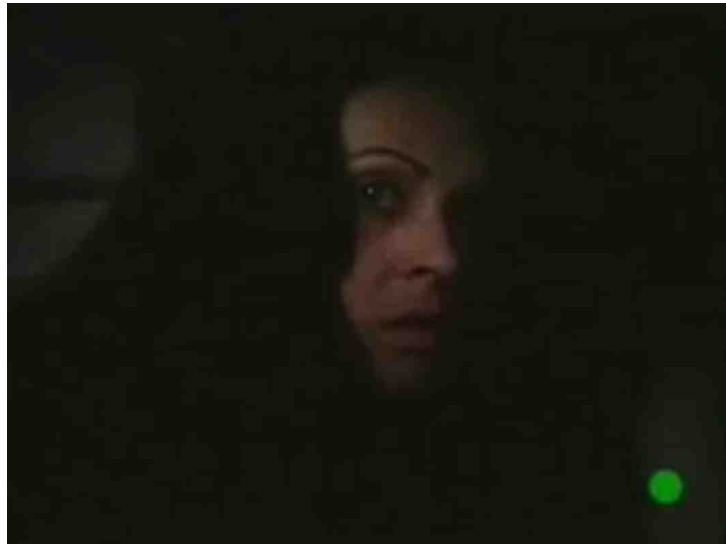
The film allegorically mirrors the specific circumstances of the life of Elizabeth Adam. The friendship between the romanian and the hungarian communist national states expresses the friendship come into being in connection with Elizabeth Adam, qualified as “dangerous” on both sides, between, on the one side, the romanian national “Dragon” and, on the other side, the hungarian ethnical “Dragon” in Romania and the hungarian national “Dragon”. [Note: In the relation of the Ceaușescu regime of the romanian national state, the interests of the hungarian ethnical “Dragon” in Romania and the hungarian national “Dragon” did essentially not differ.] The house symbolizes their “split-level one-family house” [53] in Marosvásárhely, into which they moved in 1978 [68] — therefore, just a few months before the beginning of shooting the film: [68] [67, minute 26]



The romanian soldiers play the role of Győző HAJDU as a “loyal servant of the communist system” [53] partly controlled by the romanian national “Dragon”, while the german soldiers play the role of the hungarian section of the Marosvásárhely National Theater controlled by the hungarian ethnical “Dragon” in Romania. And the wounded intended of Elizabeth Adam as “Erzsi MÁRTON” and Sebastian PAPAIANI as “Vasile” designate my person. As Győző HAJDU “drove away from the town a hungarian family, and moved into their house”, [53] so occupied the house the romanian soldiers. As Elizabeth Adam and through her Győző HAJDU were put to “the savage attacks of hostile elements” [7] of her

team, so attacked the house from time to time the german soldiers. As the wounded intended of Elizabeth Adam as “Erzsi MÁRTON” and Sebastian PAPAIANI as “Vasile” were soldiers, so was i also a soldier at the time of shooting the film. With a special regard to the set-to-her-person character of the film, with her acting Elizabeth Adam naturally communicates information about her herself and her situation as well.

The making and mission of this film are connected with the same sinister intentions of the respective ethnical and national “Dragons” as the romanian film entitled “Doi bărbați pentru o moarte” (Two Men for One Death) of 1970. Likewise this is expressed by that Elizabeth Adam was made act for the most part in dark, in rattling of guns, and in the “musty cellar” [69] of the house, therefore under the worst circumstances possible, at the lowest geographical depth level possible, allegorically as a “little bird” [20] “longing for flying about from the ground away upwards to the high homeland of angels” [22] in the dark “cage” [2] under the ground of the romanian national “Dragon”, or originally in the szilágyist “depth, clutches” [30] of the hungarian ethnical “Dragon” in Romania “as a lead birdie”. [30] This mirrors not only the vicissitudinous political present of Elizabeth Adam, but also foreshadows the dark future which the “Dragons” intended for her, for which they programed her with this film, and to the “dragonian” spirituality into which they endeavored to transform her, namely her “covering still living in the cemetery”. [1, minute 5] [67, minutes 24, 25, 37, 43, 56, 68, 70 and 74]













“Shut up!” says her one of the railroadmen taken refuge to the vault to them from the german militaries: [67, minute 24]



With this, the romanian national “Dragon” expresses its requirement that Elizabeth Adam cease to introduce and propagate her information relative to the ethnical and the national secret political organizations in and with her individual reciting evenings.

The film presents Elizabeth Adam as a squealer with that she as “Erzsi MÁRTON” denounces the railroadmen to the romanian military discovering them, because her intended “died because of them”: [67, minute 43]



At the same time, this scene has certainly a forming character as well, it expresses the interest of the romanian national “Dragon” that Elizabeth Adam become a collaborator, just like Győző HAJDU and Domokos SZILÁGYI.

In order that during running away from the house to be blown up the german soldiers will not open fire on Elizabeth Adam as “Erzsi MÁRTON”, Sebastian PAPAIANI as “Vasile” procures for her a bridal dress, which can be considered both a symbol and a programing means of the desired marriage with a film actor, and the szilágyist “little-angel long chemise” [4] as well, and the trying on scenes of which were used by Sebastian PAPAIANI as a national secret political husband candidate for establishing corporal relations: [67, minutes 68 and 70]





This scene, at the same time, can also be considered an assertion of the national secret political conception of the thief quality of Elizabeth Adam, because the dresses being in the suitcase are not her property, and this conception is also programmed by Sebastian PAPAIANI as „Vasile” with a double-meaning sentence: “– Ia-o pe asta!”, [67, minute 68] of which meanings are “Put this on!” and “Take this!”

Further, with the white color of the bridal dress and the words of Sebastian PAPAIANI that: “It is like the snow ... There is snow outside”, [67, minute 68] the film begins asserting the conception “Little Snow-White”, referring to the tale entitled “Little Snow-White and the Seven Dwarfs”, which expresses that the romanian national “Dragon” reckoned with the failure of its action relative to the marriage of Elizabeth Adam: “The male actor collaborators of Elizabeth Adam could not take her to wife, because in their sexual behavior they were ‘dwarfs’ relative to her.”

After this, the film constitutes the screening with Elizabeth Adam of a newer szilágyist “anti-poetic” image, namely besides the “little angel with a long chemise” Elizabeth Adam inspired a newer szilágyist “anti-poetic” image: “Oh well, you musty cellar, oh well, damp walls, oh well, prole mildew, living rotting, you rotting life, rest in time, in the large cemetery, till your memory wears away — till the non-resurrection”: [69] [67, minute 70]



“Hands up!” says Elizabeth Adam as “Erzsi MÁRTON”, for the german soldier become dangerous: [67, minute 70]



She does not take part in the fighting, but the circumstances force her to take up arms. This allegorically mirrors and programs Elizabeth Adam the interest of the romanian national “Dragon” that by the side of Győző HAJDU she also join its “service”, [53] namely its struggle against the hungarian ethnical “Dragon” in Romania. However, she was not willing to become connected with the nationalist political struggles raging under her humanist spiritual highness.

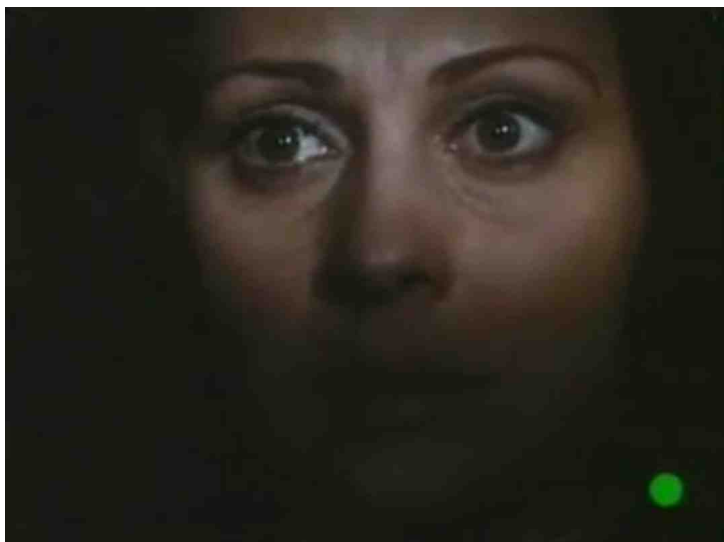
In her szilágyist “little-angel long chemise”, [4] Elizabeth Adam, as a “teenager angel” [70] and as “Erzsi MÁRTON” pertaining to the film, starts towards the relative freedom with the “devilish aid” [22] of Sebastian PAPAIANI as “Vasile”. Allegorically, however — in conformity with the new anti-Elizabeth Adam personal secret policy of the “Dragons” — now the stake is not the “flying about from the ground away upwards”, [22] but the crawling out “from under the ground back to the ground”. [70] Certainly, the “Dragons” would have preferred to see Elizabeth Adam “paddled” [36] in the film, but

such a scene did not fit into the scenario: [67, minute 76]



With this, the romanian national “Dragon” endeavors to program Elizabeth Adam for its political line that after this the Hajdu “devilish aid” [22] would no longer ensure for her “the flying about in the high homeland of angels”. [22] And indeed: by around 1982, the individual-reciting-evening career of hungarian language of Elizabeth Adam was “annihilated”, [5, p. 130] then in 1987 — as compared to her world tours of several months lasting out till 1982 — she could not have traveled for two weeks to London to recite Eminescu without the letter of Győző HAJDU written personally to the party secretary-general and state president Nicolae CEAUȘESCU [Read approximately: niko 'lɒye tʃɒu 'jesku.] and without his financial help of around 200 dollars. [21]

“Fasting witch magdolna piripócsi, your vice’s grave, your sin’s great, your bursting-out two cheeks, your black fiery-eyes, your by-satan thrown silken eyelashes ...”: [22] [67, minute 76]



On the surface and in a broader sense, this scene may be a symbol carried to extremes of the romanian–hungarian national friendship. In the background and in a narrower sense, it stimulates the romanian and the hungarian humans in Romania to mixed marriage, namely it promotes the assimilation of the hungarian society in Romania, and as such it expresses the ideal of the romanian national “Dragon”, and, respectively, the nightmare of the hungarian ethnical “Dragon” in Romania. For Elizabeth Adam, it is firstly a natural, positive relation between two humans of different kind, but at the same time it expresses her principle asserted consistently in her entire life, relative to “making humans and peoples love one another”. [1, minute 47] In her moral, justifiable, legal and well-intentioned, moreover, from certain points of view desirable self-assertion striving, she undertook also this romanian national-communist propaganda scene: [67, minute 76]



“Put it here!” says “Vasile”: [67, minute 76]



And Elizabeth Adam — “longing to go from the ground away upwards to the high homeland of angels to fly about” [22] — takes a running start ..., in her “little-angel long chemise, with her feather-broom wing”, [4] she pushes off from the soil ...: [67, minute 76]



But she falls back ... As “Erzsi MÁRTON” she cannot fly up, like the folk-song “bird” — what she was, and what she still is ... She can only “run to and fro”, [4] like the szilágyist “ducker” [4] — what she shall be ... In order that she forget, and “can no more remember that she was a little angel, sweet, well up in heavenly matters”. [4]

“Rails screechingly cleave into the bleeding flesh of countries, howling trains drag your bleeding body. Well, this is what you are, here is where you are, at light-years from all that you once called: life. In a martial uniform, there walks around you the hired death. Get accustomed then, get accustomed”. [71]

“Who will shoot at a white angel?!” [67, minute 77] puts the question to himself Sebastian PAPA- IANI as “Vasile”, in the szilágyist spirit, by so doing corroborating the hypothesis of the szilágyist inspiration of the film, and finishing the assertion of the conception “Little Snow-White” relative to Elizabeth Adam of the romanian national “Dragon” — which will be asserted by Adrian PĂUNESCU as well with his verse entitled “O iubesc pe Albă ca Zăpada” (I Love Little Snow-White), probably inspired by his “more-than-professional” [12] relation with Elizabeth Adam.

After having Elizabeth Adam played the allegoric scene of the romanian national assimilation of the hungarian society in Romania, the romanian national “Dragon” had her played also the role of her own individual assimilation. So that, after all, Elizabeth Adam as “Erzsi MÁRTON” did not have to sorrow at that with the “devilish aid” [22] ensured by “Vasile” she could not “fly up” “to the high homeland of angels”, [22] but she had to rejoice at that the german soldiers had not shot her, “her bleeding body was not dragged” [71] to a death camp, she had survived, she “had endured”, [1, minute 21] and she could “run to and fro” [4] farther like the szilágyist “ducker” [4] among the ruins of the war of the “Dragons”, in order that for a refuge she find the “human flock” grazing down on the earth, and for a further physical survival she assimilate herself to it. Accordingly, after december 1989 Elizabeth Adam as herself did not have to sorrow at that on the hungarian language territory there was not ensured for her a dramatic-art position any longer, and in this regard Győző HAJDU could not help her any longer, but she had to rejoice at that in Marosvásárhely “in the days of changing the regime lasting till 1989 the hun-

garian extremists did not kill them”, [52] then in Bucharest “Corneliu VADIM TUDOR awarded her the Prize of the Great-Romania Foundation, Adrian PĂUNESCU the Prize of the Periodical Flacăra”, [13] and with the governmental backing of the establishment of the Cultural and Friendship Association “Együtt-Împreună” there was set up a position for Győző HAJDU, [52] which till her pensioning off in 1999 ensured the physical “endurance” for her.

In the film, Sebastian PAPAIANI as a romanian corporal blows up the house occupied by the german soldiers. In conformity with the number of 11 march 2003 of the Krónika [Read approximately: 'kro:niko. In the english language: Chronicle.] in Kolozsvár, “Elizabeth Adam directed the attention to that if Győző HAJDU does not manage to obtain the nationalized house inhabited by them, they would even batter it down”. [34] With this statement seeming to be extreme and not befitting her, Elizabeth Adam probably “directs the attention” to the connection which was between their life and this film, to that they had systematically been persecuted for decades, and that even this film was a part of her persecution.

With this film, the romanian national secret political organization reveals information not only about its personal secret policy relative to Elizabeth Adam, but also about its national secret policy. In this way, veiledly in military terminology it programs that “the Danube is the final objective” [67, minute 6] of the territorial expansion of its romanian national imperialism, [67, minutes 6, 6 and 46]







what it militarily implemented as well at the time of both world wars. Otherwise, the territorial expansion of the romanian national imperialism is characterized by water borders: in the north the Tisa, in the east the Nistru and the Black Sea, as well as in the south and west the Danube.

According to some manifestations, the western target border of the territorial expansion of the romanian national imperialism is the Tisa. The imperialism cannot naturally fix definitive target borders, because as soon as it reaches a border, it would immediately like to cross it as well. Also the romanian national army proceeded in this spirit, when in 1919 it occupied Budapest, and set up the headquarters in Buda, [Note: The part of Budapest west of the Danube.] namely on the opposite bank of the Danube, in Gellért [Read approximately: 'gelle:rt.] Hotel, which hypothesis was also corroborated by the general Panaitescu [Read approximately: panai 'tesku.] with that with a danubian background he had himself photographed on a balcony of the Gellért Hotel: [3]



Then the scenarist also chose such a house for the subject of the film which lay in Buda, in the Street Tárnok. [Read approximately: 'ta:rnok.] [67, minute 11] In this regard, the essentially identical background and taking place of the above images mirror not only the romanian national secret political “final objective”, [67, minute 6] but also the intention of its over-fulfillment.

According to the article entitled “Casa de piatră – O casă devenită istorie”, [In the english language: The Stone House — A House Become History.] published in the issue of december 1979 of the magazine of romanian language entitled Cinema, [Read approximately: tʃine'mɫ. In the english language: Cinema.] a few months earlier there still was at least partly a film entitled “Casa de piatră” (The Stone House) as well, which differed from the film entitled “Am fost şaisprezece” (We were sixteen) at least in that they had the role of teacher acted not with Elizabeth Adam, but with the hungarian actress in Romania Enikő Szilágyi. [Read approximately: 'enikə: 'sila:gji.] [108] It can be presumed that they changed the title in order for it not to refer to the life of Elizabeth Adam, not just the film being under the control of the romanian national “Dragon” was that which made a historical building of the house in which lived Elizabeth Adam, and Elizabeth Adam was drawn into the film only afterwards in order to camouflage its character of anti-Elizabeth Adam national secret political means. However things may stand, in any case it is a fact that with Elizabeth Adam it was changed Enikő Szilágyi, who was much more successful in the domain of the romanian film art, [3, 14] which substantiates the hypothesis that also in this selection of Elizabeth Adam there asserted themselves the national secret political criteria recognizable in her poorish film career, and not the professional criteria recognizable in the richer film career of Enikő Szilágyi.

# Casa de piatră

## O casă devenită istorie

Cinema

Exterior zi. Filmare din elicopter. Budapesta de astăzi, forfotind de oameni, de viață... Pe o stradă, rătăcind prin mulțime, siluetele a trei oameni, doi bărbați și o femeie. Unul dintre ei merge schiopătind, sprijinindu-se în baston. Peste o clipă se pierd în mulțime. Sînt trei dintre eroii filmului **Casa de piatră** (Operațiunea «Budapesta»). În loc de cuvîntul «sfîrșit» se va supraimpresiona următorul text: «Dedicăm acest film, în semn de adînc omagiu, miilor de eroi români din războiul antihitlerist, celor rămași pe veci sub brazda pămînturilor eliberate».

Probabil acesta va fi sfîrșitul filmului despre participarea armatei române la eliberarea Budapestei. Oricum, înainte de începerea filmărilor, așa era el preconizat

în decupajul regizoral. Scenariul: Aurel Mihale.

— **Un film despre eroism, George Cornea?**

— Da. Dar nu un eroism gratuit sau pornit din fanatism. Ci profund, conștient, asumat și prin aceasta grav și demn. În film se va muri ca în baladă, unde haiducul, deși înjunghiat, încălecă și aleargă după ucigaș, nu ca să se răzbune, ci ca să facă dreptate.

— **Asediul casei de piatră e o situație limită pentru eroii filmului?**

— Da, așa cum a fost de fapt și în realitate. Tensiunea dramatică a filmului are loc în condițiile unei situații limită, dar ea va apare cu deosebire în planul trăirilor sufletești ale eroilor. Lupta disperată a plutonului de asalt, apoi a caporalului rămas singur, va apărea nu ca expresia unei discipline frizînd absurdul, ci ca înțelegere a necesității îndeplinirii cu orice preț și în

**Cu orice preț și în orice condiții, o misiune trebuie îndeplinită (Iurie Darie, Eniko Szilaghi și Sebastian Papaiani în Casa de piatră, film pe care-l realizează George Cornea)**



The issue of april 1980 of the magazine Cinema represented the film already with Elizabeth Adam, but still with the old title: [109]

...așa a-a intitulat varianta de scenariu publicată în revista «Teatru», care avea

## Casa de piatră

La 35 de ani de la victoria asupra fascismului,  
un film-omagiu pentru cei care au plătit  
această izbândă cu viața

Din unghiul scenaristului

**C**inema

Pe autorul scenariului Casa de piatră — film produs de Casa patru, în regia lui George Cornea — nu l-am găsit pe platou, ci acasă, la masa de lucru. Firește, fiind vorba de un scriitor: Aurel Mihalac.

— O întrebare devenită tradițională: de unde a pornit ideea scenariului?

— La început a fost nuvela cu același titlu în volumul «Noaptea înfrigurată» în 1957, și apoi, în ediție revăzută în volumul al treilea din «Cronică de război». De-a lungul anilor, nuvela a fost tradusă în vreo șase țări.

— E primul scenariu pe care l-ați scris?

— Primul care se realizează. Am mai lăsat câteva încercări, dar am renunțat, pentru că n-am găsit audiență. Pădăraș pentru marile teme, pentru că numai ele pot da filmele care ar asigura o permanență a ideilor, o imagine exactă a ceea ce am fost, ce simțim și ce vrem să devenim. Se acceptă însă de zece ori mai ușor un scenariu minor, «care merge», care nu deranjează pe nimeni...

Am avut și am mult de scris. O carte scrisă rămâne, pe când un scenariu, nu. Dar între două cărți, poate fi un exercițiu util. Limita de timp a filmului constrânge

la esențializare, la acțiune, la dialog puțin. Acum mai am două scenarii care așteaptă. «Vără firiza» (pregătirea insurecției, din mai până-n ultimul minut ale celui august fierbinte 1944) și «Trenul de seară» (desfășurarea pe întreaga țară a momentului insurecției; un tren care trece prin țară în acea atmosferă de fierbere și tensiune). Alte șapte-opt idei de filme așteaptă să le vină rândul. Toate tratează începutul revoluției, eliberarea noastră națională și socială. Cred că se înscriu în această ați de necesară epopee cinematografică națională. Mă bucur că, în sfârșit, cinematografia noastră a ajuns să realizeze filme despre lupta armatelor române pentru libertate și neatințare dincolo de granițele țării, în Ungaria și Cehoslovacia. Sunt milioane de fapte, de posibilități insuficient exploatare. Scenariul Casei de piatră reprezintă un astfel de moment care reflectă în el — ca picătura de rouă, cerul — întreaga participare a armatei noastre la războiul antifascist. Se petrec fapte, și militare și omenest, excepționale, într-o situație limită, într-un univers închis și acest lucru deschide posibilitatea nu altă a spectaculozității (pentru că-n excesul acestei direcții greșeste cinematografia noastră), ci a adâncirii sentimentelor, trăirilor, a caracterelor. Am vrut ca spectatorul să înțeleagă ceva mai mult decât ceea ce

vede, să meargă — cum se spune — la al doilea strat de semnificații. De aceea scenariul are puțin dialog, multe faze de tensiune, de suspens. Cred că filmele noastre păcătuiesc prin faptul că rămân la un nivel superficial. Le lipsește trăirea sufletească: nu se face un efort artistic creator pentru a se pătrunde în esența fenomenelor. Eu ca scriitor pot face o descriere, un monolog, pentru a-l forța pe cititor să vadă dincolo de suprafața lucrurilor. În cinema ajunge și de suprafată lucrurilor. În absența lui, filmele nu au autenticitate artistică, nu prezintă un univers, o esență umană.

— Ce-ți propune să afle — căci orice

film e o incursiune pentru aflarea rostirea unui adevăr — filmul «Casa de piatră»?

— Care a fost forța morală a poporului nostru în acest război. Cum a putut numai să reziste, dar să facă adevărate acte de eroism în niște condiții cumplite. E vorba de o explicație profundă a unei conștiințe naționale și general umane. Duritatea necondiționată a ostașilor români în lupta pentru eliberarea unui popor vecin are un caracter de omenie, un umanism specific românesc. El se manifestă în relația cu prizonierii ca și în îndeplinirea cu devotament a unei misiuni. În film, capot

Preponderentă — dimensiunea umană  
(Elisabeta Adam și Sebastian Papaiani în Casa de piatră)



Then, in the issue of august 1980 of the Cinema, there was published an article already with the new title: [110]



In the text added to the photo of Elizabeth Adam — “A lyrical intermezzo in a dramatic episode: Elizabeth Adam” — the word-group “lyrical intermezzo” may mean the individual reciting evenings of Elizabeth Adam, and the “dramatic episode” the film itself, namely its “dramatic” national secret political mission relative to her individual-reciting-evening career, and as such the text may express the intention of the romanian national “Dragon” to constrain the lyrical manifestations of Elizabeth Adam within the narrow frameworks offered by the film roles established by it.

It is characteristic that this was the single such romanian film in which Elizabeth Adam received a leading role, and presumably she received it just because the character to be acted by her was of hungarian ethnicity, with this the romanian national “Dragon” practically foreshadowed its anti-Elizabeth Adam personal secret policy, according to which she would never receive a leading role in romanian films, because she “did not know romanian”, [5, p. 193] which it programed with the role of teacher itself.

### 3.4. The romanian film entitled “Bietul Ioanide” (Poor Ioanide) of 1980

The character of the film of Elizabeth Adam entitled “Bietul Ioanide” (Poor Ioanide) of 1980 is in keeping with the hypothesis of the existence of the romanian national secret political intention relative

to bringing about her marriage with a film actor by that from both the intensive and the extensive point of views it increased the probability of coming into being of that marriage: it furthered in the sexual direction the main woman-man relation to be acted by Elizabeth Adam, as well as with mass scenes and the length of the film it increased the number of actors appearing in the environs of Elizabeth Adam, so that certainly this is a romanian film being one of the longest, costliest and employing most actors of all times.

At the same time, it can be presumed that, in the relation of Elizabeth Adam, the film was a stifling, falsifying and profaning anticipated reaction of the Ceaușescu regime to her statements, first made before the public on 10 june 1980 in the first performance of her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun), that “we have to be so powerful that they dare not approach us”, [1, minute 46] “I am a human, and I want to live in a human manner”, [1, minute 11] “go at the wild beast! — on the beast!” [1, minute 46] and “I am a love-maker of humans and peoples.” [1, minute 47] This can be presumed also because these sentences all are to be found in the “Erdély-trilógia” [Read approximately: 'erde:y 'trilo:gi.o. In the english language: Transylvania Trilogy.] of Zsigmond MÓRICZ, and on the basis of the information obtained through the continuous secret observation of Elizabeth Adam the romanian national “Dragon” could foresee her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun), so much the more as she dealt with this probably already during her university studies. To this refers also that just at that time there was made the film trilogy entitled “Ardelenii” (The Transylvanians), [3] in which it was drawn Elizabeth Adam as well, and which can be a national secret political sarcastic allusion to the “Erdély-trilógia” (Transylvania Trilogy).

Similarly to the romanian films of Elizabeth Adam entitled “Am fost șaisprezece” (We Were Sixteen) of 1980 and “Zbor planat” (Gliding-flight) of 1980, her this film as well was probably shot when she was preparing her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun). For this reason, it can be presumed that, besides the general purpose of her film career, the special mission of these three films was to hinder Elizabeth Adam in asserting her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun).

This film also refers to the “anti-poetic” images of Domokos SZILÁGYI with the acting of Elizabeth Adam: “fasting witch magdolna piripócsi, you twisted the pastern of our colt”: [49, minute 13]



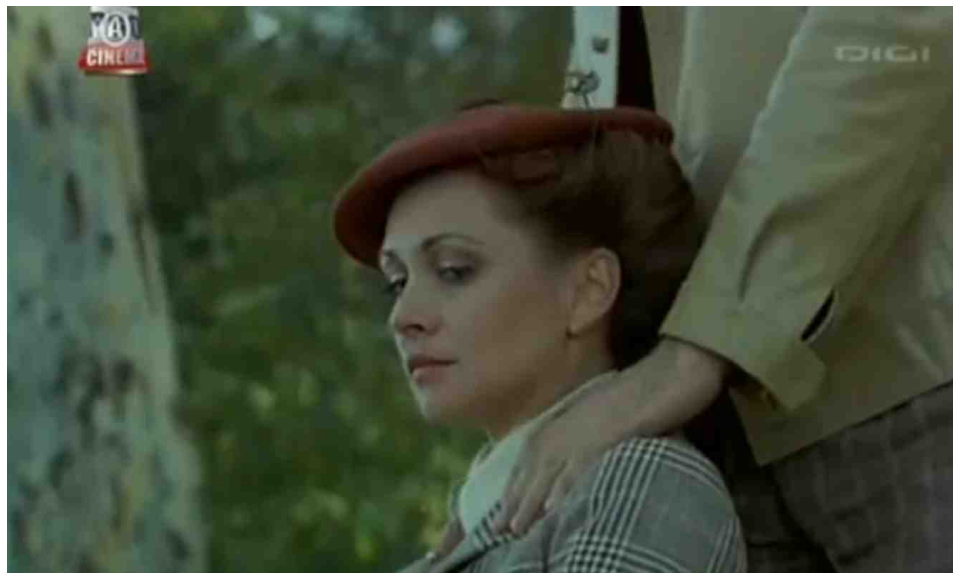
The scene of pheasant shooting party can be a reference to the national secret political planning of the “forced alighting” of Elizabeth Adam: [49, minutes 14 and 14]



In this film, the main national secret political husband candidate of Elizabeth Adam was Ion CARAMITRU as the prince Max HANGERLIU, [Read approximately: max hãndʒer 'liu.] a leader of the Iron Guard. [In the romanian language: Garda de Fier.] The relation between them had already been started and prepared with her film entitled “Am fost şaisprezece” (We were sixteen) of 1980 mainly with corporal contact of wounded care, and this film developed it to and continued it on the level of mistress of the prince. Therefore, Elizabeth Adam received in the film the same role and person, as which and whom was destined for her in the real life by the romanian national “Dragon”.

In the falsification and profanation of the personality of Elizabeth Adam, in stifling her spirituality, in

a bodily-love-scene, Ion CARAMITRU national secret politically “dares to approach” [1, minute 46] Elizabeth Adam. Still, this role rated as a relative professional success and moral prestige for Elizabeth Adam, because at that time Ion CARAMITRU was one of the most successful romanian film actors: [49, minutes 15 and 15]

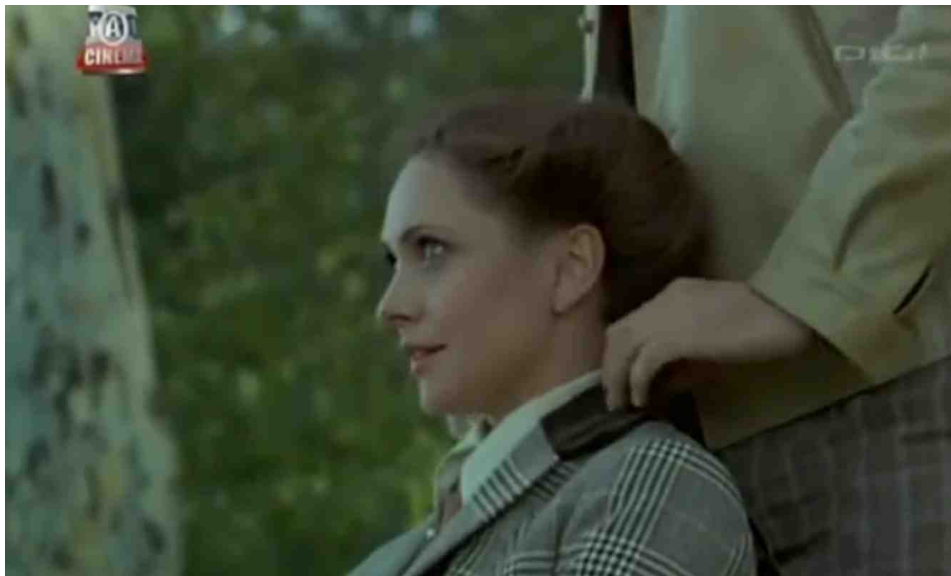




The unity of the romanian film art and the hungarian szilágyist poetry in the romanian national state in the relation of Elizabeth Adam: “meek, blonde, sweet little angel, and darling, darling”: [4] [49, minute 15]



“Which of us was starry-eyed?” [17] asks Domokos SZILÁGYI, around 1976: [49, minute 16]



“There are desirable your charms, charming glance, gracious swinging; as if you were a flower; there is poison your scent, your glance is dagger, there is death your loveliness, fasting witch magdolna pipócsi”: [22] [49, minute 16]

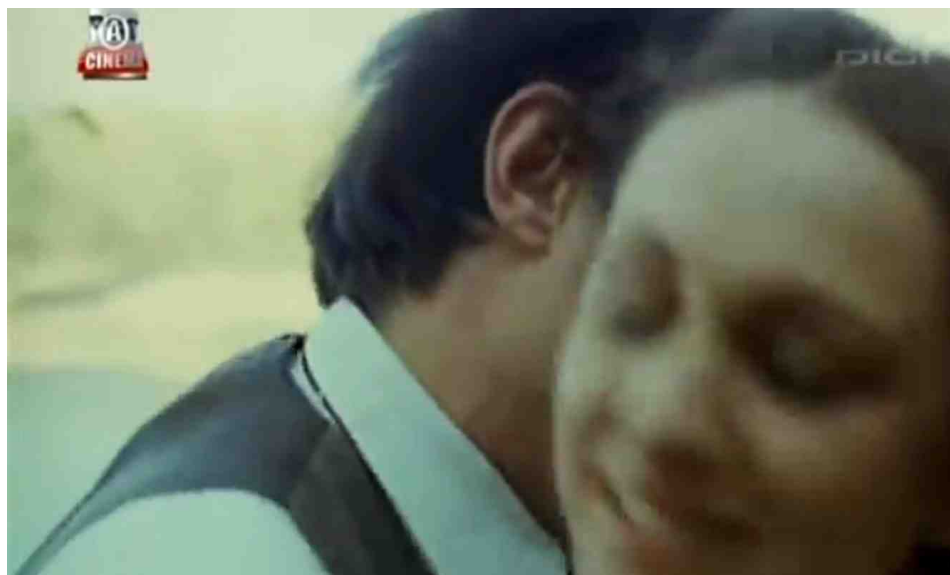


“Leave off then me to sadden!” [1, minute 6] sang Elizabeth Adam, in her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun). And indeed: the romanian national “Dragon” self-coveringly with a falsifying purpose made her merry with Ion CARAMITRU, roughly messaging her: “You are not sad, because I ‘endeavor to push your life into the tomb’, but because you are lacking in a satisfactory married life. If you want to be happy, you have to marry Ion CARAMITRU.” But also this corroborates that its offer is not the professional, but the sensual-sentimental happiness.

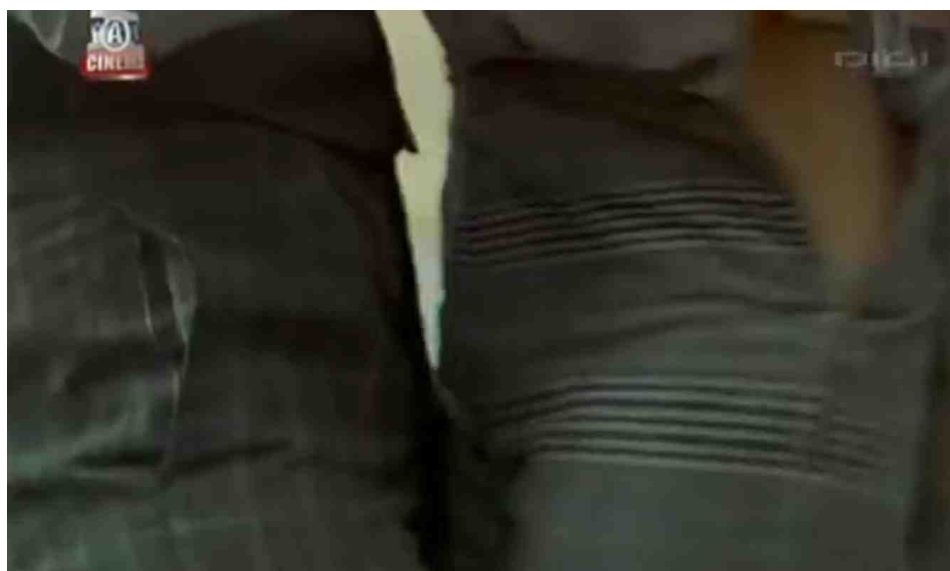
It can be presumed that with the film entitled “Am fost şaisprezece” (We were sixteen), the Romanian national secret political organization did not manage to bring Elizabeth Adam into extra-film relations of sexual character with her fellow-actors. For this reason, it had to bring it about with scenario. It did not consider Elizabeth Adam, and Elizabeth Adam was not fit for acting a true love-relation, so for attaining a sexual relation there arose in it the need of applying violence of a certain level. In carrying out this, Ion CARAMITRU “goes at Elizabeth Adam as a wild beast” [1, minute 46] of national, state and “dragonian” security: [49, minute 16]



“Your white teeth are the teeth of a snake, your red tongue is the flaming tongue of a Dragon, your pleasant laughter is the guffaw of a devil, fasting witch magdolna piripócsi”: [22] [49, minute 16]



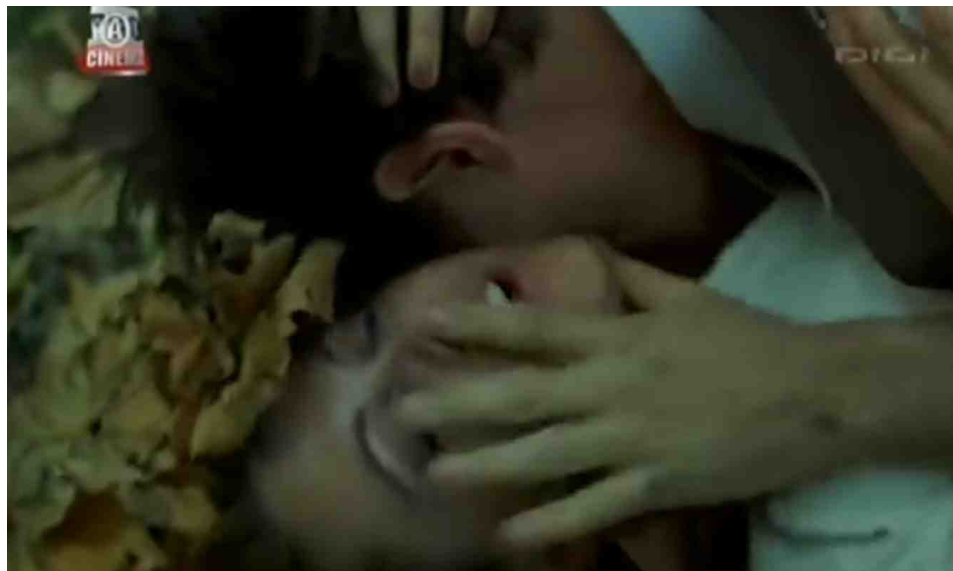
“Your by-satan strained tight belly ...”: [22] [49, minute 16]



Ion CARAMITRU as national secret political agent throws himself on Elizabeth Adam as a national-security “beast”: [1, minute 46] [49, minute 16]



“You made love with a stallion Beelzebub, you fornicated with a male devil, you lechered with a buck satan, fasting witch magdolna piripócsi”: [22] [49, minute 16]



Veiled in this love-scene, the Ceașescu regime of the romanian national “Dragon” applied a brain washing to Elizabeth Adam, willing to instill roughly the following conceptions in her consciousness: “It is not me a wild beast and a beast with regard to Transylvania, but you are a wild beast and a beast with regard to the security of my nation, state and myself: for this reason, i will go at you, i will get you down, and i will throw myself on you. You are not a human, but a woman, and you have to live not in a human, but in a womanly manner. If you are a ‘love-maker of humans’, you yourself have to make love

with them.” This is also in itself a principled preparation and programming of all that shall follow in the life of Elizabeth Adam.

“Your by-satan molded tender thighs, your by-satan drawn long legs, fasting witch magdolna piripócsi”: [22] [49, minute 18]



Ion CARAMITRU is looking steadily at Elizabeth Adam from a distance. In this scene, certainly, he is only able to represent himself.

“You have made it coward helpless the gentlemanliness of our gentlemen, the manliness of our men; from our girls you have stolen the looks of lads, fasting witch magdolna piripócsi”: [22] [49, minute 19]





“You have upset us in our rest, you have troubled us in our fun, you have corrupted us in our yearning, you have bundled us out of our beliefs, fasting witch magdolna piripócsi”. [22]



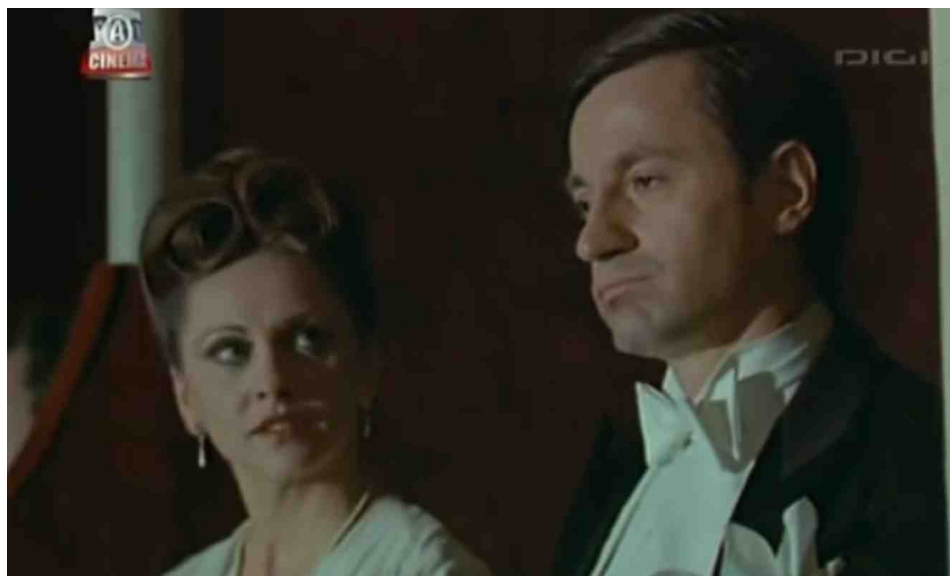
Another national secret political husband candidate refers to the national secret political requirement of the marriage with a film actor of Elizabeth Adam, when he states certainly with the purpose of investigation and spiritual preparation: “I want you to be my wife”: [49, minute 20]



The character of Elizabeth Adam reacts to this with asserting the conception of “Little Snow-White”: “My little one”: [49, minute 20]



The romanian national “Dragon” used Ion CARAMITRU “with the head turned” [51, minute 36] for the “annihilation” [5, p. 130] of the humanism of Elizabeth Adam not only in his man, but also political role, when it associated them in the theater as well. Namely, the Iron Guard (Garda de Fier) is so much extreme that it was considered an enemy not only by the governments and political systems of all times of the romanian national state, but also by the romanian national “Dragon”: [49, minute 55]



At the same time, programing with the relation of Elizabeth Adam with Ion CARAMITRU as Iron Guard leader of a negative-example value, with a play and other scenes, the romanian national “Dragon” wanted to prevent that with her charms she “defeated” [49, minute 55] a politician in Romania — as she already did with Győző HAJDU — and asserted her humanist and non-nationalist principles through him, as the “nation’s” “law does not admit women” [49, minute 54] and it has to “keep its chastity”, [49, minute 56] not as Ion CARAMITRU as Max HANGERLIU did, who with his relation

with Elizabeth Adam “lost his moral chastity”. [49, minute 55] [Note: It is worthy of attention that the utterance of the latter sentence was synchronized with the balcony scene of Elizabeth Adam and Ion CARAMITRU.] Finally, while from the stage it is roared: “We swear to keep our chastity”, [49, minute 55] on the screen there appears the mother of Max HANGERLIU, with her grave face and orthodox garment presumably programing the moral subestimation of Elizabeth Adam: “This is how a morally chaste woman looks, not like Elizabeth Adam”: [49, minute 56]



In the poverty subsequently to the second world war, the humans go out to the black market. This circumstance was used by the romanian national “Dragon” for making a sequence of scenes fit for the judicial falsification of Elizabeth Adam.

“Don’t drink so much!” — to this sentence was limited stiflingly the textual part of the market scenes of Elizabeth Adam: [49, minute 90]





The short Elizabeth Adam scene below is directly flanked by two national secret political husband candidates — namely the actors Ovidiu Iuliu MOLDOVAN [Read approximately: o 'vidiu 'yuliu moldo 'van.] and Mircea DIACONU, [Read approximately: 'mirtʃeɬ di 'ɬkonu.] with whom the romanian national “Dragon” will bring Elizabeth Adam into closer professional relations with her following two films — giving the impression that they are looking at Elizabeth Adam. This could be a signal for Elizabeth Adam: [49, minutes 90, 90 and 90]





“Don’t forget that you are on the list of criminals of war!” says Ovidiu Iuliu MOLDOVAN as “Ion GAVRILCEA” [Read approximately: yon ɣav ˈriltʃeɬ.] Iron Guard leader, just when reaching behind the back of Elizabeth Adam: [49, minute 92]



This sentence can be construed as a national secret political message addressed to Elizabeth Adam, according to which the romanian national “Dragon” was “at war” with Elizabeth Adam, and considered her a “criminal of war”, in all certainty because of her individual reciting evenings, her humanist and non-nationalist principles introduced in them, as well as her ethnical secret political status of “noble lady” [1, minute 8] of Transylvania. This message nature of the sentence is corroborated by the fact that with her romanian film entitled “Harababura” (The Jumble) of 1990 there will still be addressed to Elizabeth Adam a message with a similar introduction: “Don’t forget about ‘Romeo and Juliet’!” [23, minute 27]

Elizabeth Adam not on the stage in spotlight by herself playing historical personalities, but outside on the field fadedly with a lot of other people in the role of the law-breaking crowd: [49, minute 95]



With her big eyes, Elizabeth Adam as if had a look into the lens of the camera, signaling that not only the film with her, but also she with the film has something to “address to our days”: [5, p. 152] “This is not only a film, but also my political persecution”: [49, minute 95]



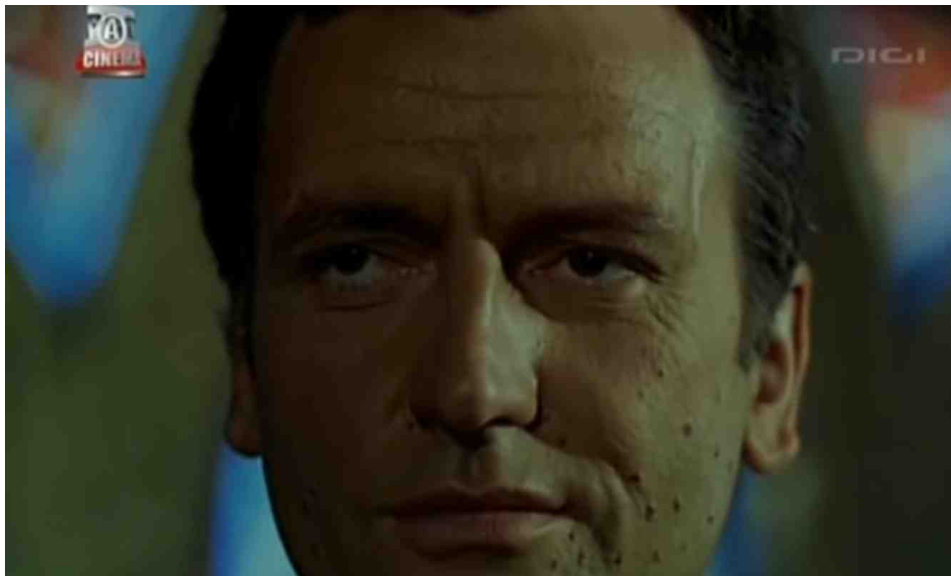
Elizabeth Adam stifledly in another silent scene with her “charming glance” [22] for scenery: [49, minute 99]



Besides the honest selling and buying, there happens deceit as well. Finally, the militia break up the illegal trading. With the purpose of attaining the required marriage, there was staged a long scene for Mircea DIACONU, in which he as an investigating militiaman could theater-likely act in front of Elizabeth Adam as an illegal merchant throughout around four film minutes: [49, minute 104]

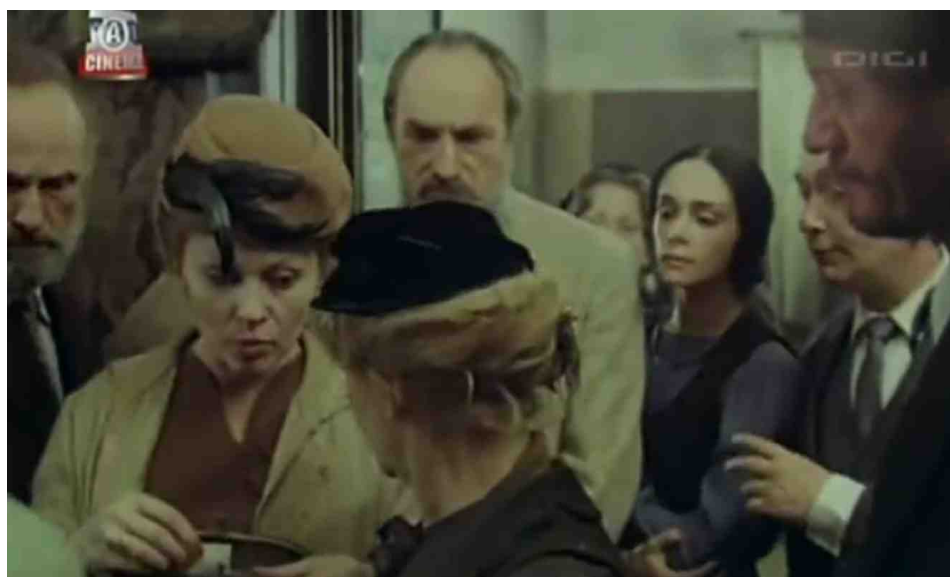


The film stressedly asserts the image of Ovidiu Iuliu MOLDOVAN, with this the romanian national “Dragon” presumably wanting to make him more attractive for Elizabeth Adam. This is corroborated by that in 1985 there was nominated a person named Iulius MOLDOVAN to the head of the Marosvásárhely National Theater, [26] what could also be a programing of the interest of the romanian national “Dragon” relative to this potential marriage of Elizabeth Adam: [49, minutes 109 and 109]



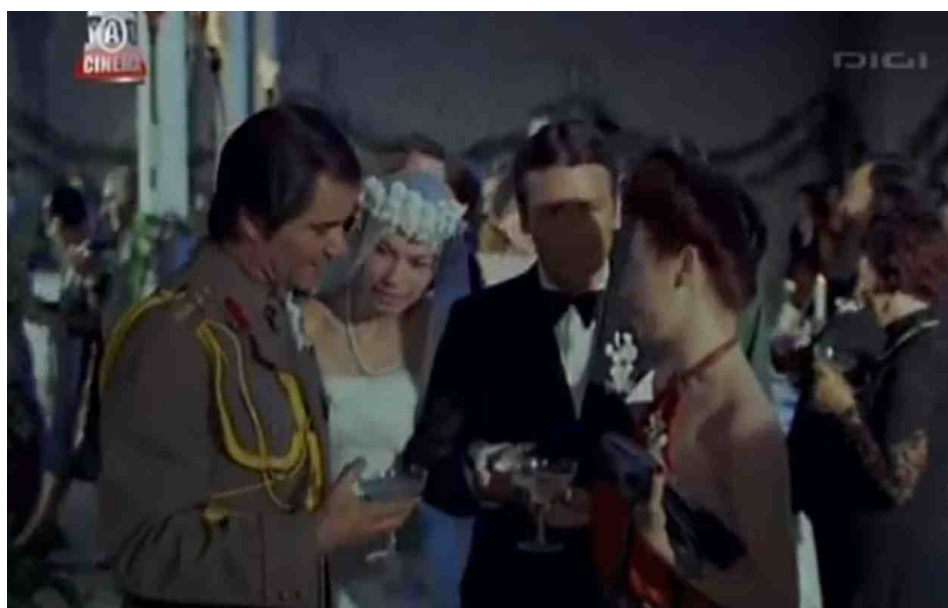
“Naturally, it is perilous,” [49, minute 109] says Ovidiu Iuliu MOLDOVAN, playing the organization of an anti-communist movement, by this means probably programing that neither after the possible marriage with him the life of Elizabeth Adam would not become safe in the romanian communist national state.

Presumably for fading the individuality of Elizabeth Adam, in the scenes below there were made act woman persons, who resemble her: [49, minutes 72 and 136]



“Do you like horses, major?” [49, minute 72] asks the first woman resembling Elizabeth Adam. “I like them very much. I had one, but he died.” [49, minute 72] This scene refers to the riding scene of Elizabeth Adam, it can falsify her individuality and deepen its fading, as well as it could be a signal for Elizabeth Adam that also the actor Ion BESOIU [Read approximately: yon be 'soyu.] was ready to take her to wife. Further, the wider scene is the wedding of Ovidiu Iuliu MOLDOVAN as “Ion GAVRIL-CEA”, what is more, he appears in the narrower scene as well, what could be a programing for Elizabeth Adam to the marriage with him: [49, minute 72]





The article entitled “Bietul Ioanide” (Poor Ioanide) published in the issue of may 1980 of the magazine Cinema has not carried a photo about Elizabeth Adam, and has not mentioned her name: [111]

**in premieră**

4 din cei 360 de interpreți:  
Constantin Codrescu,  
Petre Gheorghiu,  
Lucian Iancu,  
Mihai Pălădescu

**In rolul titular: pictorul Ion Pacea**

## Bietul Ioanide

**Cinema**

Circulă opinia că literatura lui G. Călinescu n-ar putea fi ecranizată (oribil cuvânt). În fine, că ea n-ar constitui puncte de plecare prea sigure pentru autorii de filme. Dificultatea, incontestabilă, vine nu atât din abundența și alura adesea speculativă a comentariului sau din drama-

turgia compozită, mai ales a unui roman ca «Scribul negru», căr din factura tipologiei umane pe care scriitorul o creează. Dealtfel, în «Bietul Ioanide», romancierul însuși notează, cu referire la unul din eroii pe care-i va urmări (și în «Scribul negru»), pe 1500 de pagini, că ei sînt... «personaje sterse și lipsite de dramatism, înaptea parcă a deveni vreadă eroi de roman». Dar de film?

Această impresie e agravată de împrejurarea că, îndeosebi în aceste ultime romane, Călinescu se ocupă, cum însuși precizează în text, de «specimene umane șarjate de natură fizice și moralmente». Șarjate de natură, dar și de autor, care pare să persiflaze plin și vegetația sau viețile domestice ori peisajul natural, apostrofându-le ironic și prețios: «Cît privește mu-

setelul, el se înmulțea abundent în rigourul unui trotuar. Un cocot bătrîn, cu creșea roșie bătută ca garoafa, își purta gîlnia prin acest cartier, părăsit înainte de-a se naște». Același lucru cu peisajul uman: nasul unei doamne «luase profil de piatră plîndă a unui bărbat are echip de streașină s.a.m.d. Cum cinematograful e o artă lucidă, ciarmente realistă și obiectivă, chiar în contingentă cu poeticul și fantezia, un asemenea tip de șarjă poate fi adusă pe ecran numai cu maximă sensibilitate la jocul aparențelor și al subtextului.

Joc alt de înșelător și complicat, prin gravitatea sensurilor, înțel romancierul se simte mereu dator să ne atragă atenția, să ne apere de capcana primelor impresii și a propriei sale convenții literare. Înțelșă, cîntărea, cîntărea la prima vedere comuna: «Cucly nu era frumoasă la înțel vedere», «cine-l vedea spunînd anecdote (...) se înțel că are de-aface cu niște semidochi. Dimpotrivă», «Sufletel citea pe Homer în grecește, hilarul Hagienuş descifra cuneiformele. Pomponescu nu era deloc un om tîrîrăpăre (...), Dan Bogdan era un profesor cu reputație.» «Ceea ce surprindea în primul moment la Hangerliu era înțelul și

(Continuare în pag. 21)

**Valerian SAVA**

Film inspirat din romanele «Bietul Ioanide» și «Scribul negru» de G. Călinescu. Scenariu: Eugen Barbu. Regia: Dan Pă. Imaginea: Florin Mă. lăscu. Decoruri: Virgil Moise. Costume: Siretina Șchiopu. Muzica: Adrian Enescu. Montaaj: Cristina Ionescu. Sunetul: Bogdan Suru. Cu: Ion Pacea, Constantin Codrescu, Merga Barbu, Olga Tudorache, Leopoldina Bălnuță, Ovidiu Iulian Moldovan, Tănase Căzimir, Ștefan Iordache, Petre Gheorghiu, Octavian Colescu, Gheorghe Dînză, Mihai Pălădescu, Carmen Galin, Ion Ceramă, Mircea Constantinescu.

Producție a Casei de filme & Distribuție: Corneliu Leu. Film realizat în Studiourile Centrului de producție cinematografică «București».

### 3.5. The romanian film entitled “Pruncul, petrolul și ardelenii” (The Baby, the Oil and the Transylvanians) of 1981

It can be presumed that the romanian film of Elizabeth Adam entitled “Pruncul, petrolul și ardelenii” (The Baby, the Oil and the Transylvanians) of 1981, as a part of her intensive film career, aimed at not only the “annihilation” [5, p. 130] of her individual-reciting-evening career of hungarian language, but also the stifling in the germ of her film career generally of the english language territory, and particularly of Hollywood certainly secretly planned by her. This additional purpose manifests itself mainly in the mostly american subject and english language of the film.

The film is part of the trilogy entitled “Ardelenii” (The Transylvanians), the third part, Elizabeth Adam was drawn only in this, what likewise expresses the national secret political endeavor that she be made acted in the fewest films possible. The first part of the trilogy — of which title is “Profetul, aurul și ardelenii” [Read approximately: pro 'fetul 'aurul ʃi ɨrde 'lenii. In the english language: The Prophet, the Gold and the Transylvanians.] [3] — was begun to be made roughly just after that having gone to wife to Győző HAJDU Elizabeth Adam started her individual-reciting-evening career and overseas tours — namely, the scenario written by Titus POPOVICI was bought in 1975 by the film-making enterprise, then approved in 1976 by the Culture and Socialist Education Council [In the romanian language: Consiliul Culturii și Educației Socialiste.] [3] — what particularly refers to generally the stifling role of the films in the dramatic-artist life of Elizabeth Adam.

The genre of trilogy was presumably needed mainly as it could not be foreseen when Elizabeth Adam would make the decisive step towards Hollywood. This became possible probably after 11 june 1980, the success of the first-performance of her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun), when “with a correspondence” [5, p. 184] Elizabeth Adam began preparing her overseas tour of 1982. This is why the last part of the trilogy, entitled “Pruncul, petrolul și ardelenii” (The Baby, the Oil and the Transylvanians), was filmed in 1980. [3] At the same time, the genre of trilogy better covered the quality of target person of Elizabeth Adam by that she was drawn into the third part only.

In the light of the word-puzzle communication technique experienced by me of the ethnical and the national secret political organizations, also this film contains a potential reference to the “forced alighting” of Elizabeth Adam with that the spot of the plot was named “Swanton”: [Swanton → swan + ton (french) = swan + your, namely the message roughly decoded: “With my films, i will subject you to a forced alighting.”] Namely, the swan — similarly to the illyésian-szilágyist “paddling goose” [36] — can symbolize the action and state of “forced alighting”.

It can be presumed that it was a stifling character of the film on the english language territory the conception asserted by it that: “If the romanian films of english language have no demand on the english language territory, then neither have the actors in Romania speaking english.” Naturally, this conception recognizes only Elizabeth Adam’s knowledge of english, it disregards her special results achieved with her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun). And indeed: from among the actors of this film not one received a role in another film of english language. [3]

Further, it can be presumed that the english-language character of the film had a falsifying purpose regarding the personality of Elizabeth Adam, as well as a national-prestige purpose regarding the romanian national state, creating the appearance for the case of her success on the english language territory that the romanian national film art had started her in her english-language film career, and not she had universal artistical-political-ideological ambitions with her acting of english language aimed by her.

At the same time, the film appears to have taken into consideration the possibility of Elizabeth Adam



that having accepted a “tempting offer”, [5, p. 184] or through a personal relation of professional purpose she would emigrate from Romania with that, referring to the “desire after the mother country” with the text of the song comprised in the film, with the plot it programs the returning to Romania.

It appears that the american national “Dragon” did not take part directly in the making of the trilogy. But the references to the mormon religion and the church founder Joseph Smith by the character “mormon prophet Walthrope”, and respectively the character “Smithey” [3] and the smithing activity [49, minute 98]



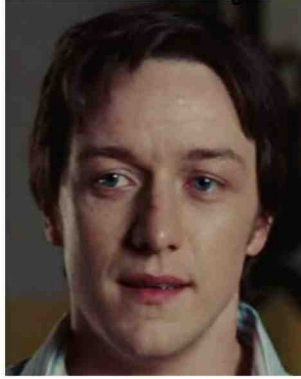
can be signs of an indirect american participation, namely according to my hypothesis the american national secret political organization, asserting itself under the name Illuminati, had the mormon religion and church founded. This is corroborated by that at the time of communism the romanian national “Dragon” collaborated in secret with the american national “Dragon” in the interest of getting back from the Soviet Union the Moldavia beyond the Prut, the reason why this trilogy can be a manifestation of the romanian-american collaboration of national secret political level.

Further, there can be discerned potentially symbolical relations between, on the one hand, the characters of the film, and on the other hand Elizabeth Adam, Angelina Jolie and my person, of which purpose can be the manipulation of the public opinion, and which can likewise refer to the romanian-american national secret political collaboration: 1) “Ion BRAD” is not only the romanian name of “Johnny BRAD”, a leading character of the trilogy, but also of a romanian poet of the epoch, whose friend were both the scenarist Titus POPOVICI, [3] and Győző HAJDU; [72] 2) from the name “Ion BRAD” it can be derived my name: [Ion BRAD → In + AD → István + ADORJÁN]; [Read approximately: 'ɔdorya:n.] 3) Ovidiu Iuliu MOLDOVAN acting “Johnny BRAD” resembles me in face and in individuality as well, his “justice-doing” and “wanted” roles can be referred to my person as well, Angelina Jolie has a film entitled “Wanted”, in which a leading role is acted by the actor James McAvoy resembling me in face and in individuality as well, the name “Johnny” repeatedly occurred in both her films and in her private life, the name of her last husband is Brad Pitt, from which my name can be derived likewise. {Note: On the below collage, it can be seen in succession the portraits of Ovidiu Iuliu MOLDOVAN, James McAvoy and the author. [49, minute 109] [73, minute 35]}

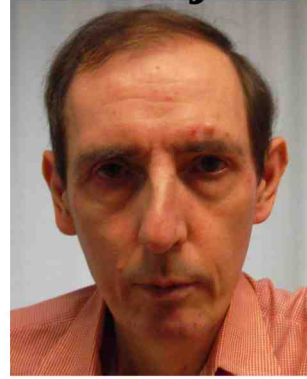
**Moldovan**



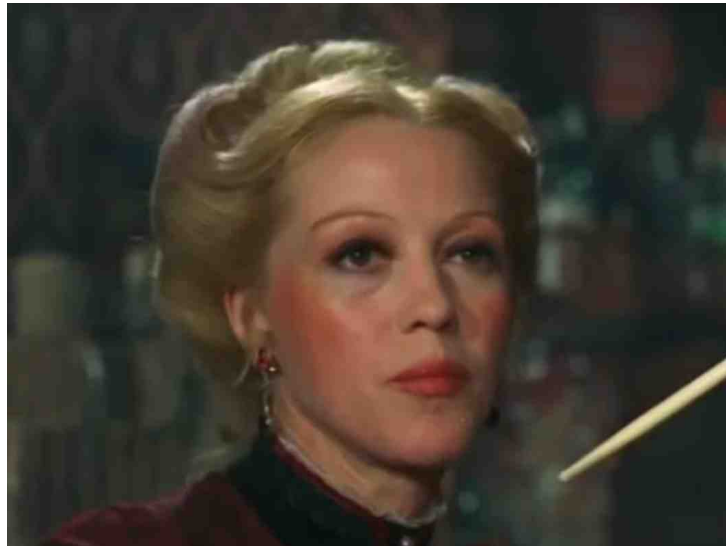
**McAvoy**



**Adorján**



Presumably, i acted in conformity with the national secret political purpose of the film of fading the “strong individuality” [5, p. 181] of Elizabeth Adam, when at the beginning of my research, I mistook her for this woman dramatic artist: [50, minute 9]



In her this film, Elizabeth Adam acts the role of a girl member of a hungarian family from “Transylvania” emigrated to America, “Juliska ORBÁN”. [Read approximately: 'yulifkə 'orba:n.]

In her first scene, Elizabeth Adam wears a vest of a yellowish color, with which she certainly refers to her humanist and non-nationalist principles. The film appears to ridicule and profane those with that it associates Elizabeth Adam and her vest with a plum-brandy of yellow color and the downfall: ““Plum-brandy,”” says with conspiring manners the actor Zoltán VADÁSZ [Read approximately: 'zolta:n 'vɒda:s.] to Ilarion CIOBANU, while between them the camera is showing Elizabeth Adam and her vest of a yellowish color: [50, minutes 49 and 49]



“‘It’s a fine color,’” says Zoltán VADÁSZ: [50, minute 49]



In the film, Elizabeth Adam is subjected to sexual maltreatment. The purposes of this were probably not only the change of her sexual attitude and the profanation of her personality, but also her preparation for the circumstances in Hollywood.

“‘Give me a kiss, baby! Come on, be a nice girl! Come on, baby!’”: [50, minute 52]



“Leave me alone! Help! Help!”: [50, minute 53]



That the target of the trilogy was Elizabeth Adam is also indicated by that its leading characters, namely the “Brad brothers” are all acted by some of her national secret political husband candidates already made act in her respective earlier films: Ovidiu Iuliu MOLDOVAN, Ilarion CIOBANU and Mircea DIACONU.

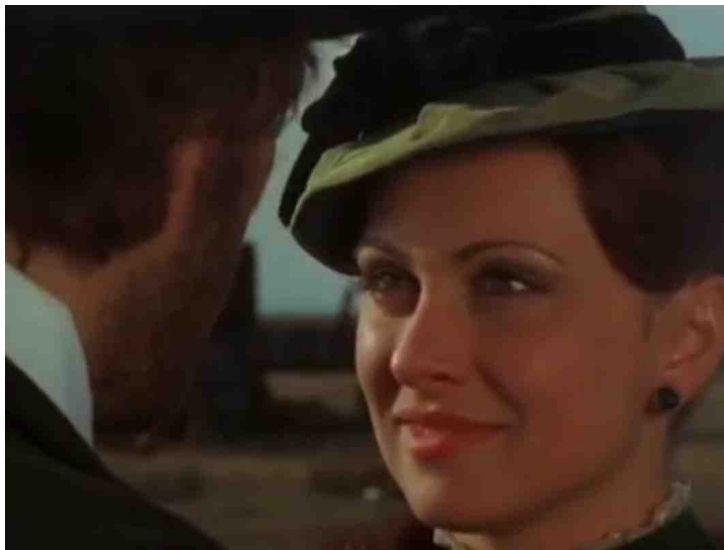
““You, coward!”” says Elizabeth Adam as “Juliska ORBÁN” to Ovidiu Iuliu MOLDOVAN as „Johnny BRAD”, by this means reproaching him with that he did not step in during the sexual maltreatment: [50, minute 53]



“You have made it coward helpless the gentlemanliness of our gentlemen, the manliness of our men; from our girls, you have stolen the looks of our lads, fasting witch magdolna piripócsi”: [22] [50, minute 68]



“Fasting witch magdolna piripócsi, your vice’s grave, your sin’s great, your bursting-out two cheeks, your black fiery-eyes, your by-satan thrown silken eyelashes ... your smile is a thunder-flash”: [22] [50, minute 68]



Elizabeth Adam, certainly, “has bundled out” [22] Ovidiu Iuliu MOLDOVAN of the role of “Johnny BRAD”: [50, minute 68]



A handshake was the closest corporal professional relation, which the romanian national “Dragon” could carry into effect with this film between Elizabeth Adam and Ovidiu Iuliu MOLDOVAN. Its course — handshake proper, bow, turning away — in all certainty expresses their real relation: the rejection on the part of Elizabeth Adam, as well as the acceptance and disappointment on the part of Ovidiu Iuliu MOLDOVAN: [50, minutes 107, 107 and 107]







Ilarion CIOBANU — who, because of his specifically romanian individuality and spirituality, was certainly a favorite of the romanian national “Dragon” — attained more on the field of corporal relations with that he could dance with Elizabeth Adam: [50, minutes 77, 77 and 77]





In the co-acting of a woman resembling Elizabeth Adam, Mircea DIACONU exemplarily programs a main purpose of the personal secret policy relative to Elizabeth Adam of the romanian national “Dragon”, the marriage with a film actor, and he probably received a kiss as well from Elizabeth Adam outside of the screen: [50, minutes 74, 74 and 74]

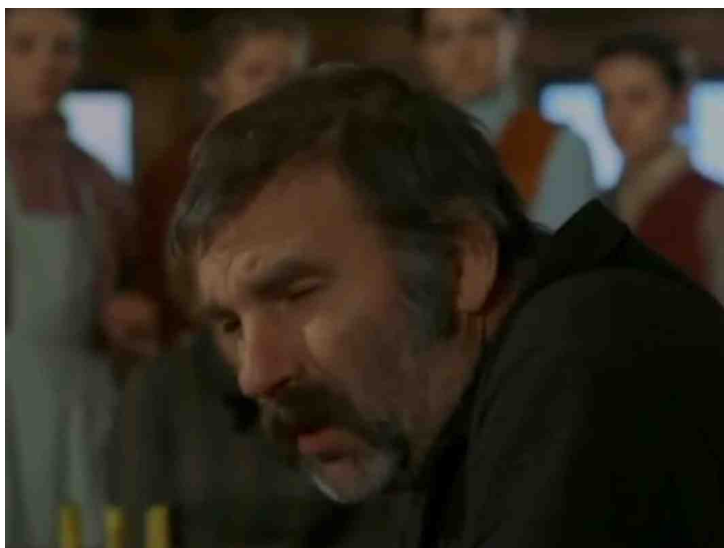




Besides the widely known leading characters, Elizabeth Adam as “Juliska ORBÁN” was brought into relation with other, relatively unknown men as family members. This refers to that the minimal purpose of the marriage was the cessation of the support of Győző HAJDU: [50, minutes 48 and 96]



In keeping with its stifling purpose, the film also in itself stifles Elizabeth Adam, and professionally it is humiliating for her through her passive and silent scenes, in which she had the task to wordlessly look at and listen to the acting of others. For a compensation, it was relatively honorable for her to act together with the respective film actors of name: [50, minutes 48, 52, 72, 73 and 74]







„Your by-satan rounded hard breast, your by-satan strained tight belly ...”: [22] [50, minute 107]



Elizabeth Adam admires what she has not had, and would not have. Because there “brought to pass the saying [of the ‘god of hungarians’] that is written” [1 Co. 15: 54] in the book of “prophet” Domokos: “your husband remain barren, your womb sterile”: [22] [50, minute 108]



The article entitled “Pruncul, petrolul și ardelenii – Westernul la seria a III-a. Scenariul: Francisc Munteanu, după o idee de Titus Popovici. Regia: Dan Pița” (The Baby, the Oil and the Transylvanians — The Western at the 3rd series. Scenario: Francisc MUNTEANU, after an idea of Titus POPOVICI. Director: Dan PIȚA) published in the issue of march 1980 — at the time of the filming — of the magazine Cinema has not carried a photo about Elizabeth Adam, and has not mentioned her name: [112]



## Pruncul, petrolul și ardelenii



Așadar, după ce Dan Pita a deschis, grație scenariului lui Titus Popovici, calea westernului românesc cu **Proțelul, aurul și ardelenii** iar Mircea Verolu a continuat-o cu **Artista, dolarii și ardelenii**, tot Dan Pita o închide — cu **Pruncul, petrolul și ardelenii**. Ca și primele, și acesta își anunță cu sinceritate spectatorii despre ce e vorba în propoziție. Un prunc venit firește, dinspre tinăra mișcătoare poplăceană, prislea, alină pe juna mlaștă americană, June, binecunoscută nouă, care prunc se nască, nu chiar peste nouă luni fără cinci minute ca într-un vechi banc, ci peste opt luni. Petrolul — mirosul lui se poate auzi în aer din momentul în care se cumpără un ranch, parăsit și prea răvuit de un anume Mr. McCallum; și ardelenii care sînt «baza și fundamentul» acestui serial și rodul minții lui Titus Popovici de astă dată alături pe generic în compania altui ardelen, Francisc Munteanu, care semnează scenariul după o idee de Titus Popovici. Cred că nu e cazul să punem pe cîntar vîșea și execuția ca să aflăm exact cît, cîm și cum, nici nu-i important de-aîntîmîi, indiferent de gramaj și de care parte coboară talgerul, rezultatul este nu bun, ci foarte bun. **Pruncul, petrolul și ardelenii** are ecinștea și onoare să fie cel mai bun dintr-un **Ardeleni**. Poate că nu strică, poate că merită, poate chiar trebuie spus și de ce. Mă tentează, pînă la neputința împotrivirii, un răspuns copilăresc: de Dan Pita. De el, pentru că el a avut șansa lui «repetează». El a repetat experiența începută cu **Proțelul**, de unde se vede și că experiența nu este o invenție, dar și că există artiști care știu să tragă toate foloasele de pe urma ei. Dacă primul western purta pecetea terenului virgin pe care omul se mișcă și el cum poate, mai cu teamă, mai cu temeritate, acesta al doilea poartă clar pecetea bunei cunoașterii a terenului, pecete care nu stă doar asupra regizorului ci se așază, egală și calmă și asupra interpretilor principali. Ilarion Ciobanu a aflat tot despre bacele Traian, așa încît el este abia acum cu forță, cu farmec și cu candoare inegalabile, acel bace puritan, blînd, promitător de pălmi pe care din cînd în cînd

— fermecător de subtil — în rolul ei de viitoare mamă. Pînă aici, pînă la cei vechi adică este vorba deci de o acumulare de experiență. De aici încolo începea greul și el nu putea să se aștepte pe alți umeni decît pe acela al regizorului. Iar greul era să se găsească nota comună între «vechi» și «noi». Între ceea ce fusese și ceea ce trebuia să fie, pentru ca să ne aflăm nu în fața unei serii dintr-un serial oarecare, ci în fața ceea ce se cheamă film. Și pentru că am luat-o puțin împotriva curentului, adică mai înții personajele și pe urmă restul lumii, trebuie spus că Dan Pita a știut în primul rînd să îmbogățească tipologia westernistă cu personaje noi și să aducă ardelenilor parteneri pe măsura și cuvenții într-o asemenea «altă poveste». Un McCallum, vînat de petrol și personaj dubios — dubios, cum numai talentul unui actor ca moșul compozitei în sine, ca Ștefan Iordache putea să-l facă; o patroană de saloon — Ileana Iliescu, balerină de profesie, actriță prin vocație. În stare să stea dreptă linia oricare asemenea personaj de western, replica masculină, un proprietar de han în pustie — Al. Petrovici neprofesionist dar excelent în calmul dus pînă la îndolență în fața tuturor întîmplărilor vieții lui de proprietar de han în pustie; un Collins, slugă dubioasă la un stăpîn dubios, tinerel frumuseț, rău cît începe și actor pînă în mînaș, după mine revelația actricească a acestui film; o «lady» McCallum, alias Carmen Galin, admirabilă în rolul ei de căzuță și darul betiei de cale vieții valorii lîngă un sot preocupat mai mult de bani și de alții decît de ea — desigur, honey, eu pentru tine fac totuși; un Freddy, enigma orășelului, Ion Anestin, spiritul scurt dar de sigură rasă actricească, un popă ortodox și gospodar internațional, Jean Constantin la a cărui primă apariție sala hohotește, dar nu și la a doua, nu și la următoarele, pentru că Jean Constantin este pus în fine, în stare de actor, adică în starea lui naturală; un Peter Orban — Zoltan Vadasz — alt de rădăcinat înrădăcinat în America, dar rămas hugar în adîncul ființei; un Harris — Iancu Caracotă, cascador de profesie, dar, iată, și actor, pentru că trebuie să fie actor ca să poți contura cu claritate un personaj din două aparitii; un Teddy — Păpîl Panduru, ce figură de film, ce figură



Cu talent, cu umor, cu tandrețe, dar mai ales cu experiență, din nou despre ardeleni. Dar nu numai despre ei (Ilarion Ciobanu și Tatiana Filip în **Pruncul, petrolul și ardelenii**)

și prin moarte, și în numele dragostei. O poveste de Life, Love and Death. Decorurile — Călin Papură, debutant cu mină sigură și gustul la fel — cu și costumele inspirate ale Irinei Katz, filmate atent, nuanțat, sensibil de finăru operator Marian Stancu, dau filmului două chei cromatice: una caldă, calmă, în cafeniuri și oculte tandre pentru partea pasnică a story-ului, coalată rece, în griuri albastrii, roșu și negru pentru partea de «crimă și pedeapsă». Lîntul — permanent și neobosit perfect — este muzica lui Adrian Enescu. O linie melodică cam de pe la noi, de la Poplăca, precărată, complicată, simplă, simplă, simplă, fluidă, bună conducătoare de atmosferă între cele două acțiuni, legîndu-le, deșteptîndu-le, uneori rupîndu-le și cu mare foieș, tot pentru ea, atmosfera cu clasicul zdrăgănit de plan de saloon. Montajul — Cristina Ionescu — ține strîns cele două fire ale acțiunii, taie la sine și lipește, fără să

cul, petrolul și ardelenii este La o nuntă sau Lada, sau Filip cel bun sau Tănase Scatiu, făcute western. Uitați-vă cum pică lumina prin șipile acoperișului ranch-ului sau cum pătrunde aburită prin ferestrele carelate ale hanului, uitați-vă cum fixează în memoria spectatorului un loc de acțiune filmînd obstinabil din același unghi și în aceeași atmosferă, uitați-vă cum pune preț pe detaliile scenografice — funiile de ceapă, sticlele de porumb, vasele de cositor, oglinda din saloon, ușile care se deschid spre spații dintr-odată nesfîrșite. Uitați-vă la acea nuntă cu o mireasă ușor rotundă în pîntec și la masa de nuntă pe care ard lămpi de sticlă afumată — uitați-vă la acea masă lumiată în toată împodobirea ei ofilită după spartul nunții, și la care popa și Traian Brad joacă table, uitați-vă, mai cu seamă, la tot amestecul de ironie și căldură, de tandrețe și luciditate și în mod sigur pe să mai vedeți

The article entitled “Pruncul, petrolul și ardelenii” (The Baby, the Oil and the Transylvanians) published in the issue of January 1981 of the magazine Cinema has not carried a photo about Elizabeth Adam, but has mentioned her name in the cast as „Elisabeta Adam”: [113]



## Pruncul, petrolul și ardelenii



Assad, după ce Dan Pita a deschis, grație scenariului lui Titus Popovici, calea westernului românesc, cu *Proletul*, surut și ardelenii în Mircea Veroiu a continuat-o cu *Artista, dolarii și ardelenii*, tot Dan Pita o include — cel puțin așa am fost anunțat — cu *Pruncul, petrolul și ardelenii*. Ca și primele, și acesta te anunță cu sinceritate spectatorii despre ce e vorba în propoziție. Un prunc venit firește, dintr-o tărâșă mlaștă popănească, prileea, alături pe juna mlaștă americană, June, binecunoscută nouă, care prunc de la început și se anunță, omează să se nască, nu chiar peste nouă luni (în cine minute ca într-un vechi banc, și peste opt luni. Petrolul — mironul lui — puztește în aer din momentul în care se compără un ranch parăsit și prea răcoros de un anume Mr. McCallum și ardelenii care sînt abia și fundamentale acestui serial și totuși mîinii lui Titus Popovici de astăzi alături pe generic în compania altui ardelen, Francisc Munteanu, care semnează scenariul după o idee de Titus Popovici. Cred că nu e cazul să punem pe cîntecul ăsta și executul ca să aflăm exact cîi, rîi și cum, nici noul important de alimolent, indiferent de gramaj și de care parte coboară talgerul, rezultatul este nu bun, ci foarte bun. *Pruncul, petrolul și ardelenii* ardească și onorează să fie cel mai bun din tîrîș. Ardelenii. Poate că nu atîcă, poate că merită, poate chiar trebuie spus și de ce. Mă tenează, prin la neputința împotriviți, un răspuns copăilesc de Dan Pita. De al, pentru că el a avut sansa lui erapetărează. El a repetat experiența începută cu *Proletul*, de unde se vede și că experiența nu este o invenție, dar și că există artiști care știu să tragă toate foloasele de pe urma ei. Dacă primul western purta pecetea terenului virgin pe care omul se mișcă și el cum poate, mai cu seamă, mai cu temeritate, acesta al doilea poartă oare pecetea bunel cunoașterii a terenului pe care nu sînt doar așupra regizorului ci se așază egali și calm și așupra interpretorilor principali. Harion Ciobanu a aliat tot despre bacele Traian sau încl el este abia acum cu forță, cu farmec și cu condare înepălabile, acel bace puțin, jîlîl, premiul de pămîi pe care din cînd în cînd la mai și dîrșez, încercător în lume și bănuitor pe viață, care viață nu poate fi închipuită altfel decît înopoi la Poplaca. Ovidiu Iuliu Moldovan a devenit, în final justifiabil acela sigur nu doar pe trîl platoului, ci și pe trîl mîinii lui de ardeleni acțiomatizat la sfîrșitul de America America cu afurailii ei de americani care, una două, trag cu pistolul în te mîi cîine și te mîi de ce. Justifiabil acela binecunoscut cu micul aer de oboseală, cu marea renunțare la tot și la toate — mai ales la toate cele tentativile și toate recreațiile pentru că el nu are timp de tentatii și recreații, el trebuie să facă rost de money money money pentru că neamul popăneșilor se se poartă împotriva la matcă. Mircea Veroiu — *Paraulus* — pe post de viitor lată a cîștigat și el în maturitate și în demnitate fără să piardă nimic din plăcerea răstului sau de prileasa. Chiar și juna June — Tatiana Filip — a cîștigat, tot grație experienței, o anumite siguranță pe care o dozează subtil

— fermecător de subtil — în rolul ei de vitătoare mamă. Pînă aici, pînă la cel vechi adică este vorba deci de o acumulare de experiență. De aici încolo începea greul și el nu putea să se aștepte pe alt omul decît pe acela al regizorului. Iar greul era să se găsească nota comună între așchie și enoia, între ceea ce fusese și ceea ce trebuia să fie, pentru că să ne aflăm nu în fața unui serial dintr-un serial, parecerea, ci în fața ceea ce se cheamă film. Și pentru că am luat-o puțin împotriva curentului, adică mai toți personajele și pe urmă restul lumii, trebuie spus că Dan Pita a știut în primul rînd să îmbogățească tipologia westernistă cu personaje noi și să aducă ardelenii naționali pe măsura și curenții între o asemenea saia povestea. Un McCallum, vîntor de petrol și personal dubios — dubios cum numai talentul unui actor de mare compozit în singe, ca Ștefan Iordache, putea să-l facă, o patroană de saloon, Ioana Ionescu, taterină de proteste, actină prin vocație, în stare să șteie dreptă înșă oricare asemenea personaj de western, replica masculină, un proprietar de han în pustie — Al. Petrovici neprofesionist dar excelent în calmul dus pînă la îndolență în fața tuturor întîmplărilor, ielul lui de priărie de han în pustie, un Callias, singă dubioasă la un stăpîn dubios, finelul furmusei, rău și începe și actor pînă în mîna dăvăseler în persoana lui Dragoș Pălaru, după mîiș revelația actoricească a acestui film, o diadye McCallum, alias Carmen Galin, admirabilă în rolul ei de cărbă și darul belii de cele știei valorii înșă în soi preocupat mai mult de bani și de abili decît de ea — deci shoney, eu pentru tîiș, totuși un Freddy, anima mîrșetolul, Ion Avastii, mîiș de acură din de cîșcă rășă actoricească și mîiș de ortodox și gîră par internațional. Jean Constantin la a cărui primă apariție sala hohoteste, dar nu și la a doua, nu și la următoarea, pe deoară Jean Constantin este pus în fine în stăru de actor, adică în stărua lui naturală, un Felar Orian — Zoltan Vadasz — alt dezrădăcinat înrădăcinat în America, dar rășămas husei în adinul fîlșet, un Harris — Iancu Caracota, cascador de proteste, dar, lată, și actor, pentru că trebuie să-l fi actor ca să poți contura cu claritate un personaj din două aparții, un Teddy — Papă Panduru, ce figură de film, ce figură de prim-plan, un serial — Dumitru Palade, mai blînd mai temător, cum s-a mai văzut și în alte westernuri și cred că ar — să-mi fie cu iertare — încă vreau patru nume care ar fi meritat fratele negru pe alți în contul bunel inspiratii regizorale în ce prileasa distribuită. Deci, cîștigul nr. 1, puterea regizorului de a popula lumea filmului său cu personaje vii, de viață, viață westernului firește, nu de celuloid. De la acest cîștig încolo, totul mi se pare foarte simplu, pentru că de la el începe oricare dintre filmele lui Dan Pita. De aici încolo începe filmul. Construit alina și simplu în două acțiuni principale desfășurate în două locuri. Acțiunea procurărilor banilor pentru lăcomia aceea dădă merou cu bine la bun cîștig de Johnny și care se desfășoară în prăselul cu saloon, hotel și fîrșie. Acțiunea pregătirii unui loc în care să se nască pruncul și care se desfășoară la ranch. Acțiuni aparent opuse, în fond în acord, acordul între viață și moarte, pentru viață



Cu talent, cu umor, cu tandrețe, dar mai ales cu experiență, din nou despre ardeleni. Dar nu numai despre ei (Harion Ciobanu și Tatiana Filip în *Pruncul, petrolul și ardelenii*)

și prin moarte, și în numele dragostei. O poveste de Life Love and Death. Dăruim — Călin Papură, debutant cu mîișă sigură și gustul la fel — cu o costumele inspirate ale fîlșet Katz, filmate atent, nuanțat, sensibil de fîlșet operator Marian Stancu, dau filmului două cîiș bromatice, una caldă, calmă, în calenul și acură pentru partea pasivă a story-ului, caldă rece, în grîi albastrii, roșu și negru pentru partea de acură și pedepsă. Lăntul — permanent și neobosit perfect — este muzica lui Adrian Enescu. O linie memoră cam de pe la noi de la Poplaca, proșă și compăcă — simplă, atî, și de fîlșet, bună conducătoare de atmosferă între cele două acțiuni, legăturile, deciziile, dirle, uneori rupîndu-le și cu mare lăncă tot pentru ea, atmosfera cu clasicul zdrăncănt de plan de saloon. Montajul — Cristina Ionescu — lina strîșe cele două fire ale acțiunii, tale la singe și lipse, fără să bagă de seamă, partea crudă cu partea tandră, prim-planul cu planul general, gama rece cu gama caldă fără prejudecăți și fără să grîi în afara aclele de să se lege atmosfera, iar atmosfera se leagă, eșce este firește, un sufletan. De fapt, atenți la tot concertul ăsta cu prunc, petrol, ardeleni, cavalcade, împuscături, căderi la relanși, sau căderi pur și simplu, atenți la tonurile de culoare și tonurile de sunet (ing. Bujor Bujor), atenți la mișcarea aparatului în urmărirea galeopului sau în urmărirea apăsătorilor care se aștern — pentru odată sse aștern are un sens propriu — pe lăta lui Harion Ciobanu cîștigă alina de puțregale, sau pe lăta lui Ovidiu Iuliu Moldovan refuzînd chela unui camere sau steaua de serial, sau pe lăta lui Ștefan Iordache cîștigînd sopț și ușor scapăt a cîștigă alin, el, regizorul în acest concert de tandrețe și violență, construiește cu o încă patimare, în fine, demă de cauză aleasă unul din filmele sale de regizor. Prin

cul, petrolul și ardelenii este la o nuntă sau Lada, sau Filip cel bun sau Tănase Scatiu, făcînd western. Uită-vă cum pică lumina prin șipelle acoperisului ranch-ului sau cum pătrunde abruptă prin ferestrele carelate ale hanului, uită-vă cum fixează în memoria spectatorului un loc de acțiune filmînd obținut din același unghi și în aceeași atmosferă, uită-vă cum pune prîi pe detaliile scenografice — funile de ceașă, stîlulele de porumb, vasele de coșitor, ogîndă din saloon, unele care se deschid spre spații dintr-o dată neafurșite, uită-vă la acea nuntă cu o mîișă pe care rotundă în plîșie, și la masa de nuntă pe care ard lămpi de atîlă afumată — uită-vă la acea masă himană în toată împodobirea și ofiță după spartul nuntii, și la care pope și Traian Brad joacă table, uită-vă, mai cu seamă, la tot amestecul de ironie și căldură, de tandrețe și lăncă, și în mîiș sigur n-o să mai vedeți în *Pruncul, petrolul și ardelenii* doar un western de succes, ci un film de Dan Pita. Un film din care, cel puțin eu, una, am înțeles că lui Dan Pita i s-a făcut dor de el însuși.

Dar nouă?

EVA SÎRBU

Scenariu: Francisc Munteanu. După o idee de Titus Popovici. Regia: Dan Pita. Încălășe: Marian Stancu. Decore: Călin Papură. Costume: Iana Răz. Muzică: Adrian Enescu. Sunetul: ing. Bujor Bujor. Montajul: Cristina Ionescu. Cu: Harion Ciobanu, Ovidiu Iuliu Moldovan, Mircea Veroiu, Jean Constantin, Ștefan Iordache, Zoltan Vadasz, Jean-Pierre Dragoș Pălaru, Ioana Filip, Dumitru Palade, Elisabeta Adam, Carmen Galin, Papă Panduru.

O producție a Casei de Film Teat. Direcția: Eugen Măndru. Film realizat în studiourile Centrului de producție cinematografică «București».

### 3.6. The romanian film entitled “Calculatorul mărturisește” (The Computer Testifies) of 1982

The romanian film of Elizabeth Adam entitled “Calculatorul mărturisește” (The Computer Testifies) of 1982 was in all certainty shot before her overseas tour between january and june 1982. For this reason, the film presumably mirrors some reckonings of the romanian national “Dragon” relative to Eliza-

beth Adam.

While the romanian film entitled “Pruncul, petrolul și ardelenii” (The Baby, the Oil and the Transylvanians) of 1981 programed for that Elizabeth Adam would possibly migrate to the english language territory, and would remain on good relations with the romanian national state, with this film the romanian national “Dragon” covered the eventuality that she would migrate to Western-Europe, and would become an enemy of Romania.

In this film, Elizabeth Adam plays the role of a probably french citizen of romanian origin, who in association with a woman assistant of a neurologist takes part for business reasons in the murdering of that physician. Naturally, this role does not mirror the reckoning that Elizabeth Adam would become a criminal, but the romanian national secret political intention that, for a defending and repressive reaction to her hostility, for her with a conceptional criminal procedure the mock status of criminal be created.

Certainly, many viewers put and may put the question: as compared to her husband older than she with around 18 years, why did Elizabeth Adam not start a new family life with a her actor colleague befitting her better? From the point of view of the “nation-defending” romanian national “Dragon”, this passivity of Elizabeth Adam offended the dignity of the romanian “nation”, and for this reason with this last film of her intensive film career it also gives a sham explanation to the above question, and at the same time endeavors to make it a real explanation: “Because Elizabeth Adam is lesbian.”

With the purpose of increasing the probability of the coming into being of the wanted lesbian relation of Elizabeth Adam, as distinguished from the foregoing, with this film Elizabeth Adam was brought into a relatively close professional relation not with a male actor, but with a woman actor, which was carried to the point that she had to kiss her: [18, minute 45]



For the co-character of Elizabeth Adam, it was chosen a big-eyed actress, certainly with the purpose of that with this there was faded this characteristic of her individuality and was increased the probability of a homosexual relation. Her hair-do was radically changed twice, what can be a sign of that Elizabeth Adam had not entered into the desired relation with her, and in the implementation of its this personal secret policy the romanian national “Dragon” repeatedly stimulated her to do that: [18, minutes 43, 49 and 87]





The attempt of bringing about this lesbian relation expresses at the same time that the romanian national secret political operation of marrying Elizabeth Adam with a film actor failed. In spite of the fact, the romanian national “Dragon” did not omit to have it acted in this film as well some earlier national secret political husband candidates of Elizabeth Adam: Mircea DIACONU and Sebastian PAPAIANI: [18, minutes 45 and 49]





It is worthy of attention the scene in which Sebastian PAPAANI as an investigating officer tracks Elizabeth Adam as “Yvonne KÁLMÁN” [Read approximately: 'ka:lma:n.] and the woman assistant, then he looks after Elizabeth Adam, but begins following the woman assistant, by so doing asserting the covering conception: “It is not the mission of Sebastian PAPAANI to be after Elizabeth Adam, he is not a husband candidate of Elizabeth Adam.”: [18, minutes 49, 49 and 49]







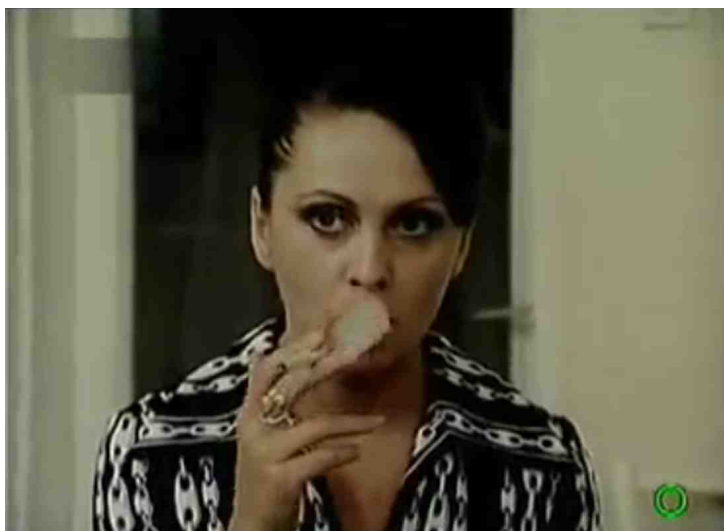
The film appears to denigratingly falsify the “strong individuality” [5, p. 181] and personality of Elizabeth Adam, when it presents her as an insane, thief, smoker and alcohol consumer: [18, minutes 45, 46, 46 and 86]







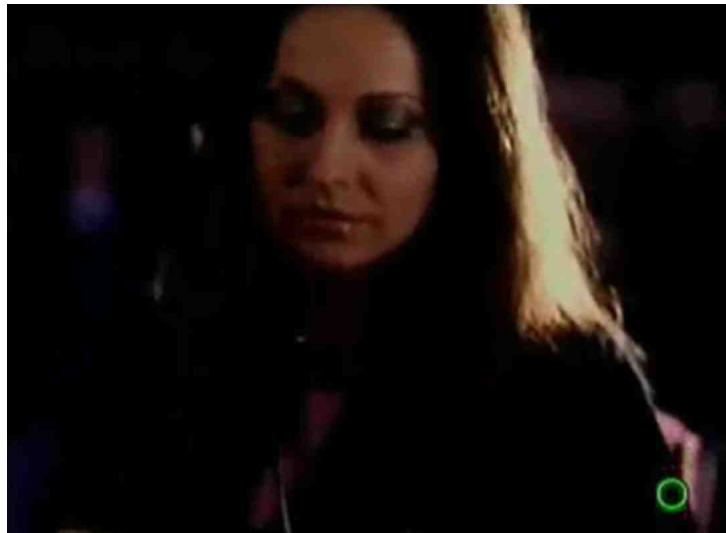
On the contrary, with her interview appeared in the number of july-august 1985 of the romanian periodical Teatrul, [Read approximately: 'teatrul. In the english language: The Theater.] Elizabeth Adam succeeded in revealing that: “i do not drink, and do not smoke”. [74] In addition, that she in reality did not smoke can also be seen from that she blows out the smoke through the mouth: [18, minute 46]



Simulated happiness: [18, minute 84]



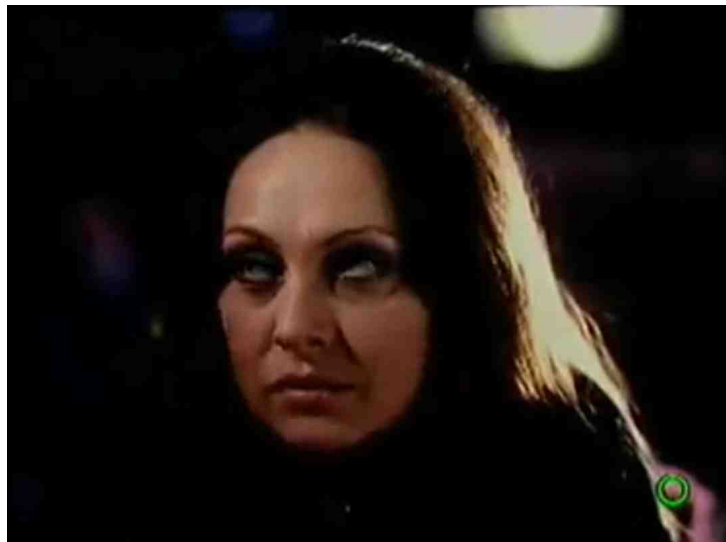
Real unhappiness: the “saddening of the deadly destiny”: [1, minute 6] [18, minute 86]



“Fasting witch magdolna piripócsi, your vice’s grave, your sin’s great, your bursting-out two cheeks, your black fiery-eyes, your by-satan thrown silken eyelashes ...”: [22] [18, minute 87]



““Good evening!”” says coming to the table the chief of the investigating authority, in a polite tone: [18, minute 87]

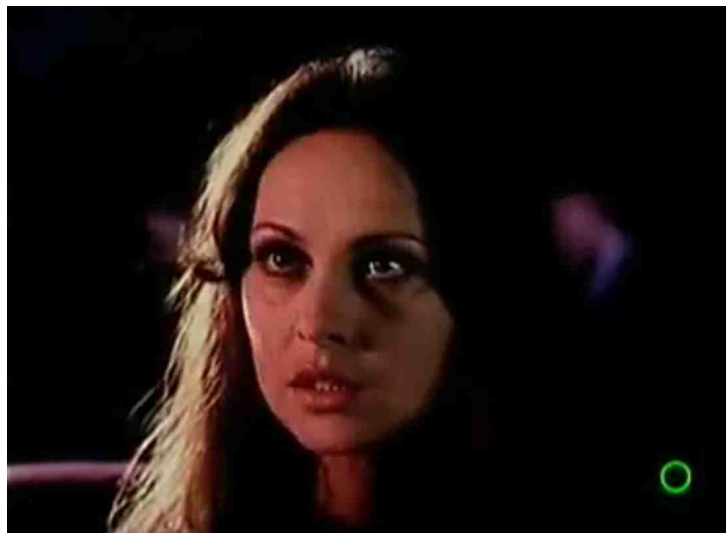


With her this face-mimicry looking up to looking down, Elizabeth Adam presumably “shows” [20] her disdainful attitude particularly towards the Ceașescu regime, and generally towards the national “Dragons” abusing their states. So much the more, as under normal circumstances she would have reacted with a surprising and cordial look.

Probably, also this scene was an experiment on the part of directly the Securitate, and indirectly the romanian national “Dragon” for bringing to light that how Elizabeth Adam in reality relates to the Ceașescu regime. They expected that she looked down on it, and just for this reason, in the interest of attaining an unambiguous answer, they organized the scene so that she had to look up to the representative of the Ceașescu regime. Elizabeth Adam expresses her disdain by turning up on the person of the authority not her face, but only her eyes. But in researching and molding her attitude, after all, he manages to obtain a turning up of her face of a small measure: [18, minute 87]



“I am a foreign citizen, and ...”: [18, minute 87]



“We know, Ms. Yvonne [Statte], we know everything”: [18, minute 87]



With the “and”, [In the romanian language: și. Read approximately: 'fi.] as well as with the “know”, [In the romanian language: știm. Read approximately: 'ftim.] the romanian national secret political organization made a reference to me: “For you, István is everything”, with this recognizing the failure of its operation relative to the film marriage of Elizabeth Adam. [Note: See the chapter entitled “My Elizabeth Adam”.]

The article entitled “Calculatorul mărturisește” (The Computer Testifies) published in the issue of may 1982 of the magazine Cinema has not carried a photo about Elizabeth Adam, but has mentioned her name in the cast as „Elisabeta D. Adam” (!?): [114]



### 3.7. The hungarian film entitled “A hosszú előszoba” (The Long Corridor) of 1982

The making of the only hungarian film of Elizabeth Adam entitled “A hosszú előszoba” (The Long Corridor) of 1982 was timed so that its shooting would just precede her overseas tour of 1982. [5, p. 193] The presumption of this timing is supported by that a film having an identical title and content had already been presented in 1973, [75] so that the action of 1981 appears to be professionally unjustified. Accordingly, the main national secret political purpose of this film was in all probability that with a her professional marriage in the Hungarian People’s Republic — presumably, in the first place with the actor András KOZÁK [Read approximately: 'ondra:] 'koza:k.] (1943-2005) and the director Imre KERÉNYI [Read approximately: 'imre 'kere:nyi.] (1943-) [14] — there have been excluded the possibility of Elizabeth Adam’s film career on the english language territory, namely that there have been ensured the keeping of her control by the hungarian national secret political organization.

At the same time, naturally, the 1982 version of the film comprises the personal secret law relative to the personal dwelling circumstances of Elizabeth Adam, coveredly faded with the slogan “general housing conditions”, [47, minute 4] “A hosszú előszoba” (The Long Corridor) of 1982 is the second film-artistic manifestation of the hungarian national secret law coveringly faded with the slogan “general housing conditions”, [93] of which programing was certainly the purpose of the 1973 version of

the film. This law was introduced in a belletristic form in his novel entitled “A hosszú előszoba” (The Long Corridor) by the Hungarian writer in Hungary Endre VÉSZI (1916-1987) [14] around 1970 as a Hungarian national or multinational secret political proxy, then the films were made on the basis of this. In its first screened version, this personal secret law was “promulgated” with the Hungarian Television (Magyar Televízió or MTV) on 17 May 1973. [75] That there was made not a feature film, but a TV film of the novel, refers to the intention of increasing the width of spreading, as with the Hungarian national television it could be certainly attained a much greater number of viewers, than with the cinema network.

The first screening of the novel of Endre VÉSZI entitled “A hosszú előszoba” (The Long Corridor) occurred on the basis of a scenario. [75] On the contrary, in the second screening, the scenario was done without. With this, a larger scope was ensured to the stage manager, which was needed certainly with the purpose of asserting the anti-Elizabeth Adam national secret political propaganda.



“Márta” [Read approximately: 'ma:rtɔ.] designates that Elizabeth Adam whom the Hungarian national secret political organization wanted to create of herself among others with this film. For this reason, Elizabeth Adam partly plays against herself. This can be seen also from that with her real life she refuted the conceptions which were asserted under the name “Márta” through the book and TV film entitled “A hosszú előszoba” (The Long Corridor).

The film endeavors to fade, falsify and nationalize the color symbolism of Elizabeth Adam, namely the rose-color symbolizing her “marginalization” [7] and persecution, and the yellow symbolizing her humanism and non-nationalism. [Note: See the point entitled “The symbolism of the universal-nation-making means” of my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”.]



András KOZÁK as “Lajos GOLD” uses a rose-colored pillow: [47, minute 2]



With the yellowish clothing of the film director, it is programed also that the humanist and non-nationalist principles “eradiated” [5, p. 164] by Elizabeth Adam does not originate from her: [47, minute 3]



Otherwise, with the repeated use of the words “human” [1, minute 49] and “humankind”, [1, minute 49] the film also fades the humanist principles of Elizabeth Adam: ““The humankind will be poorer,”” says András KOZÁK as “Lajos GOLD”; [47, minute 43] ““Look into the mirror, human,”” says Elizabeth Adam as “Márta”; [47, minute 49] ““I also am a human ... And you also are noticing the human in me now,”” says the dwelling owner; [47, minute 52] ““And you give around that much to the humankind as well,”” says Elizabeth Adam as “Márta”; [47, minute 63] ““The humankind was let loose on me,”” says András KOZÁK as “Lajos GOLD”. [47, minute 63]



The broadcast of a passage of the hungarian version of the song sung by Tom Jones entitled “Delilah” during the appearance of the film director had a message value for Elizabeth Adam on the part of the hungarian national “Dragon”: “Hereafter, the condition of your professional relation with the director will be for you to be an ‘unfaithful woman’”. [47, minute 3]

The film-makers uncover a rose-colored slip, of which fading and programing power is increased by the “wild” behavior and the name “Rózsika” [Read approximately: 'ro:zikɔ. In the english language: Rosie.] of the character: [“wild Rózsika” → wild Rosie → wild rose]. With her characteristically hungarian face, it is cynically misleadingly programed that the rose-color and the wild-rose symbol are the due of the individuals identifying themselves with the nation, namely the symbols symbolizing the individuality of Elizabeth Adam are nationalized and filled with another sense, expressing also with this the national secret political endeavor that the nation become almighty, namely the national imperialism: [47, minute 9]



“I am a switchboard operator,” says “Rózsika” [47, minute 9] Elizabeth Adam shall play this same role in 1986 in her romanian film entitled “Pădurea de fagi” (The Beech-wood). This expresses how uniformly the national secret political organizations act in the interest of fading and falsifying the individuals qualified by them as “dangerous”.

With the house dress of “Rózsika”, besides the rose-color it is asserted the yellow as well, not in the spiritual, humanist and non-nationalist designation of Elizabeth Adam, but in the falsifying national secret political interpretation that “teaching” or “briefing” of corporal love: [47, minutes 15 and 18]

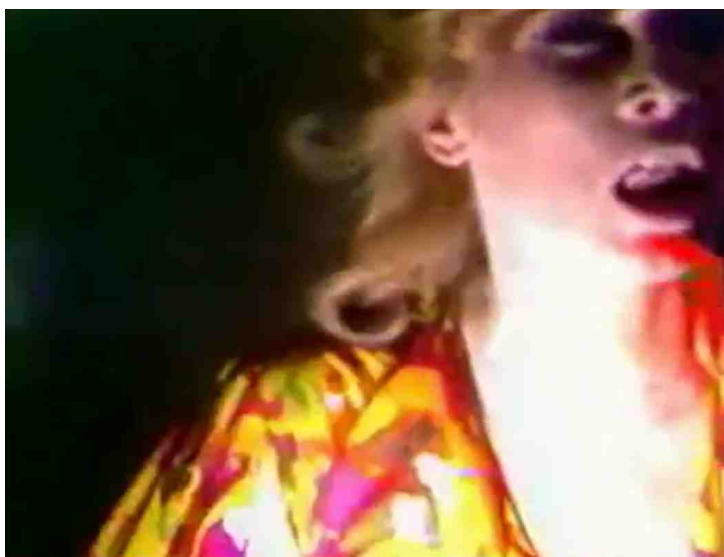


In this way, the hungarian national secret political organization not only endeavors to expropriate, nationalize the color symbolism of Elizabeth Adam, but in contradiction to the spiritual orientation of Elizabeth Adam it asserts corporality as well. Otherwise, it already did this also with the cover of the first, 1970 edition of the book of Endre VÉSZI entitled “A hosszú előszoba” (The Long Corridor), on which, besides the rose-color and the yellow, it programs the corporality along with the rose-color: [76]



This renders a reason for the presumption that Elizabeth Adam asserted the symbolism of her universal-nation-making means already then, at the beginning of her dramatic-art career.

The film uses up the possibilities of asserting the national secret political color combination rose-color and yellow of “Rózsika” type, and with the words of “Rózsika” fills it with further contents: “hen for heavy use” and “men gobbler”: [47, minutes 19 and 19]



He uses a rose-colored quilted-coverlet case though, the judge has not distinguished himself from the nation in his professional life, like Elizabeth Adam, but he faded in the machinery of the national state, declaring: “‘I was only an assisting-judge, a wheel in the machinery’”: [47, minute 20]



The couple cover themselves with rose-colored coverlets: [47, minute 23]



The film fades and falsifies with words as well the “strong individuality”, [5, p. 181] personality and spirituality of Elizabeth Adam, with a special emphasis to her color symbolism: “‘Márta is a seedy and insignificant figure, a colorless little being,’” says András KOZÁK as “Lajos GOLD”. [47, minute 23]

The overcoat as well of the film director is yellowish: [47, minute 25]



András KOZÁK as “Lajos GOLD” wears a yellow shirt: [47, minute 28]



““The art feeds on blood,”” says the film director. [47, minute 42] With this sentence, it is programmed the “vampire”, namely non-human nature of Elizabeth Adam, so that her “witch” nature is programmed with the verse of Domokos SZILÁGYI entitled “Boszorkány” (Witch). The efficiency of this programming is increased by that Elizabeth Adam shall appear in the film immediately after this.

““Just imagine, there is swan,”” says András KOZÁK as “Lajos GOLD” to Elizabeth Adam as “Márta”. ““This is magnificent: swan.”” [47, minute 43] The notion of “swan” refers to the planned “forced alighting” of Elizabeth Adam. It is a newer sign of the unity of the national secret political organizations that this reference is made likewise with the notion of “swan” by the Romanian film of Elizabeth Adam entitled “Pruncul, petrolul și ardelenii” (The Baby, the Oil and the Transylvanians) of

1981. Further, the word “magnificent” was introduced by the “magnificence” [47, minute 26] of Elizabeth Adam in her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun), and compared with the monodrama nominally of Győző HAJDU entitled “A nap árnyéka” (The Shadow of the Sun), as well as with the “Erdély-trilógia” (Transylvania Trilogy) of Zsigmond MÓRICZ, it refers to a conflict of Elizabeth Adam with Győző HAJDU, which constitutes an evidence of the existence and actions of the hungarian ethnical “Dragon” in Romania. With this, the film — just as the book of Győző HAJDU entitled “Az én Móricz Zsigmondom és az Ő Bethlen Gábora” [Read approximately: ɔz e:n 'mo:rits 'zigmondom e:f ɔz ə: 'betlen 'ga:borɔ. In the english language: My Zsigmond MÓRICZ and His Gábor BETHLEN.] — asserts the conception that the word “magnificent” originates not from Elizabeth Adam, but from Győző HAJDU. [Note: See my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”.]

In this film, the main national secret political husband candidate of Elizabeth Adam was András KOZÁK. The film forces the corporal-love relation between them. At the beginning, Elizabeth Adam had to kiss him: [47, minute 43]



““This is an ugly little hole, I can state,”” says Elizabeth Adam as “Márta”. [47, minute 43] This not only refers to the dwelling circumstances designed for Elizabeth Adam and the persons of her kind, but also programs that the humans brought by them to such a “destiny” are animals, which national secret political status is destined for justifying the anti-humanist personal secret policy applied to them.



The film presents the negative facial expressions of Elizabeth Adam magnified: “... Yes, and that because of a rotten caprice an innocent little boy drag this damnable name for years ...”: [47, minute 44]



András KOZÁK undresses Elizabeth Adam, with which it is also screened partly the verse of Domokos SZILÁGYI entitled “Boszorkány” (Witch): „your by-satan rounded hard breast, your by-satan strained tight belly ...”: [22] [47, minute 46]



The film does not make it possible for Elizabeth Adam to assert her color symbolism, while with her relatively colorless clothing it repeatedly sanctions the conception of her “colorlessness”: [47, minute 23] “‘What color would this be?’” asks András KOZÁK as “Lajos GOLD”, wearing a pull-over with rose-colored stripes. “‘Old egg-shell’”: [47, minutes 46 and 59]





“Your white teeth are the teeth of a snake, your red tongue is the flaming tongue of a Dragon, your pleasant laughter is the guffaw of a devil, fasting witch magdolna piripócsi”: [22] [47, minute 47]



From her humanist height, Elizabeth Adam looks down on András KOZÁK moving on the national level: [47, minute 47]



Elizabeth Adam had to stroke and embrace András KOZÁK: [47, minutes 48 and 48]



András KOZÁK in the fulfillment of the “prophecy” of the “prophet” Domokos: “you have made it coward helpless the gentlemanliness of our gentlemen, the manliness of our men; from our girls you have stolen the looks of lads, fasting witch magdolna piripócsi”: [22] [47, minute 49]



András KOZÁK had to lift up, then to put to bed Elizabeth Adam: [47, minutes 49 and 50]





At the party, the dwelling owner offers rose-colored claret-cup to András KOZÁK as “Lajos GOLD”: [47, minute 51]



While the romanian film entitled “Pruncul, petrolul și ardelenii” (The Baby, the Oil and the Transylvanians) allegorically offers plum-brandy to the humanists, this hungarian film allegorically offers claret-cup to the “marginalized” [7]: both mean a national, and respectively, a personal secret policy perverting generally the humanists and the “marginalized”, particularly Elizabeth Adam. The reason why the film supplies the recipe of the claret-cup.

The judge relates the strange loss of his family. The case is characteristic to the murdering actions of the national secret political organizations. This refers to that the prospect of such national crimes was held out in the relation of Elizabeth Adam as well, and this scene prepares the public opinion for that: ““It occurs in the rarest case, i say, that the culprit be brought in on the second instance ... Once, however, someone was brought in before me, a strange individual, who said to me that my family died out

... And, i say, inside of a year my son met with a motorcycle accident, respectfully, and it was done ... And my wife, respectfully, died of leukemia ...” [47, minute 56]



The drunken tenant wears a yellow shirt: [47, minute 57]



Elizabeth Adam does not utter a word, only András KOZÁK has a monologue with her, she temperately and passively looks on the debauchery of the others. This probably corresponds to her real nature, because she “did not drink”. [74] But, naturally, she may neither in this regard be the best one of the nation, “Rózsika”, as a nationally representative, favorite individual of the hungarian national secret political organization, “is superior” to her: she does not even take part in the party.

““The house shall be taken down,”” says the janitor. ““It is dangerous to life.”” [47, minute 58]



Certainly, these “words” express the same multinational secret political will, on the basis of which in the hungarian national state around 1970 Endre VÉSZI wrote his novel entitled “A hosszú előszoba” (The Long Corridor), around 1973 that was first screened, and on the basis of which in the romanian national state around the first half of the decade 1970 the house of the Adam’s on the Kövesdomb in Marosvásárhely, “dangerous to life” [47, minute 58] for the “nation”, “was taken down”. [47, minute 58] This will comprised even the having it blown up of such a house “dangerous to life”: „– There has been a leakage of gas,” says the janitor: [47, minute 56]



““What are you gazing at?!” asks the dwelling owner. ““Because i will say it in your face ... In that smooth, rose-colored cheek ...” [47, minute 59]



In the “annihilation” [5, p. 130] of the humanism of Elizabeth Adam, the film programs the national secret political conception “Elizabeth Adam is a whore”. Namely, on the basis of this it can be presumed that her love relative to humans is not of spiritual, but of corporal character, it results not from her humanist principles, but from her sexual instincts.

“I am not a whore, my sweetheart,” says Elizabeth Adam as “Márta” newly gone to wife, to András KOZÁK as “Lajos GOLD”.

““Did i say that you are that?”

‘I am that ... But, in fact, i am not that after all [47, minute 62] ... I have a friend, he is a biologist.’” [47, minute 63]

“Fasting witch magdolna piripócsi, your figure is kind, your fondling is pleasant for the foolish-minded, you invent for them new states, in order that their dream be nightmare, their wakefulness struggle”: [22] [47, minute 65]



In keeping with qualifying the room of András KOZÁK as “Lajos GOLD” as an “ugly little hole”, [47, minute 43] the film further programs the national secret political conception of the animal quality of the “marginalized” [7] humans with that Elizabeth Adam as “Márta” says him: ““Stupid, animal.”” [47, minute 65]

It is characteristic that in programing the national secret political conception of the inhumanity of the humans with a humanist spirituality, with her this film they had Elizabeth Adam repeatedly said the word “animal”, after that she, in the defense and assertion of her humanism with her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun), had repeatedly taken away from the monodrama with the same title, nominally of Győző HAJDU the word “woman animal”. [5, p. 132] [Note: See my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”.]

The film further undresses Elizabeth Adam and deepens her corporal-love relation with András KOZÁK: [47, minutes 65 and 66]







After all, this hungarian national secret political action failed in its match-making aspect though, but the hungarian and the romanian national secret political organizations still found a manner of putting an end to the humanist and non-nationalist artistic-political-ideological action of Elizabeth Adam: they made Győző HAJDU incapable of the political support of Elizabeth Adam, and in this way she could never again go before the public with a newer individual reciting evening of hungarian language.

Although neither András KOZÁK, nor Imre KERÉNYI managed to “carry over the quarantine” [47, minute 62] their individuality, personality and spirituality, the “quarantine” of Elizabeth Adam, they did not manage to break her “fidelity heavy to the soles of her feet”, [2] but the hungarian national secret political organization did not punish them for this, but rewarded them, because in conformity with its expectations they certainly did their best in the interest of neutralizing and nationalizing Elizabeth Adam: both of them were declared in 1981 “Merited Artists of the Hungarian People’s Republic”, then in 1990 and, respectively, in 1989 “Eminent Artists of the Hungarian People’s Republic”, and in 1996 and, respectively, in 2002 the hungarian national state awarded to both of them the Kossuth Prize. In addition, András KOZÁK was decorated in 1993 with the official cross of the Order of the Hungarian Republic. [14]

### **3.8. The romanian film entitled “Pădurea de fagi” (The Beech-wood) of 1987**

Between 1982 and 1985, neither the Cenaclul Flacăra (The Flame Circle) could kindle in Elizabeth Adam the erotic “flame”, which would have been necessary for changing her sexual nature and attitude. For this reason, with a view to increase the number of men that could be brought into relation with her to the size of a “wood”, the romanian national “Dragon” decided to extend their selection over all professions and the entire territory of the country, and the “wood” of men partly picked out by it had to enter into relation with Elizabeth Adam through telephone. For covering and carrying out this national secret political action, there was made presumably in 1986 the film entitled “Pădurea de fagi” (The Beech-wood).

By 1985, the romanian national “Dragon” had put an end to all the individual-reciting-evening career

of hungarian language, and the intensive film career, and the Cenaclu-Flacăra (Flame-Circle) career of Elizabeth Adam. The main national secret political purposes of the romanian film entitled "Pădurea de fagi" (The Beech-wood) of 1987 was the dramatic-art "annihilation" [5, p. 130] and the moral depravation of Elizabeth Adam. The endeavor towards carrying into effect these purposes was of such an intensity and efficiency that the value of authentic Elizabeth Adam source of the film can be doubted, and on the basis of this it can be presumed that the romanian national "Dragon" had planned this film for the last film means of both dramatic-art and human "execution" of Elizabeth Adam.

While relative to Elizabeth Adam the film is a negative-, relative to the Ceaușescu regime it is a positive-propaganda film. According to the plot, in preparation of the standing over of Romania to the side of the Soviet Union of 23 august 1944 in the 2nd world war, the Romanian Communist Party brings into existence a telecommunication center camouflaged for a school in a beech-wood neighboring Bucharest. For the operation of this, it is necessary a multitude of woman switchboard operators. One of these is acted by Elizabeth Adam. Beside the center, there has its quarters a german military unit, which attacks it on the standing over, but the woman switchboard operators defend it in a heroic fighting.

In the relation of Elizabeth Adam, therefore, this film — just as the film entitled "Am fost șaisprezece" (We Were sixteen) of 1980 with a subject of the 2nd world war as well — is at the same time a consciousness- and attitude-molding reminder of that she lives in the world of the national "Dragons", which continuously wrestle with one another, in this they make use of the humans for means, and under such circumstances the individual actions for attaining individual purposes are undesirable — such ones as she has accomplished with her individual reciting evenings — one has to act in collectivity in the service of the respective national "Dragon", in conformity with its professional-socialization and -fading national secret political line relative to Elizabeth Adam and the persons of her kind.

Accordingly, this film organically fits in the professional socialization of Elizabeth Adam executed methodically and systematically since 1978, with a purpose of fading and falsifying her individuality, as well as stifling her spirituality, and constitutes its culmination. In this way, while between 1974 and 1982 with her individual reciting evenings she came on the stage alone as a dramatic artist, between approximately 1979 and 1982 by drawing her into romanian films she was brought into close professional relations with a successful film artist regularly in each film, then between 1982 and 1985 in the Cenaclul Flacăra (The Flame Circle) she had to share the stage with many unknown artists, what is more, she had to live a common life with them during the country-wide tours, and in this film she not only acts closely together with a multitude of unknown woman dramatic artists, but also the role of the nameless woman switchboard operator is common, moreover, she has to live together with them, not only in the film, but also in reality, because the film is shot for the most part in an uninhabited region.

While in 1980 in her individual reciting evening entitled "A nap árnyéka" (The Shadow of the Sun) Elizabeth Adam played four different roles by herself, in this film a multitude of woman dramatic artists play a qualitatively single role, the role of woman switchboard operator, namely every one is nameless, there comes to mentioning at most the first name of one or another. The many identical roles of woman switchboard operator made it possible the use of relative Elizabeth Adam doubles, which meant not only fading, but also increased the possibilities of falsification.

One of the means of the moral depravation of Elizabeth Adam was her corporal revelation. This is only partly held with Elizabeth Adam, partly it is effectuated with doubles. The purpose of this was presumably not only the specific fading, but also the raising of the sexual lust of the male viewers towards generally the actresses acting in the film, of which naturally Elizabeth Adam also could be a target person proportionally to the attained effect. The political will relative to this firstly appears from that the camera methodically and systematically hunts for her corporality, its revelation happens gradually, and organizing, filming and cutting the respective scenes was subordinated to the interests in connection

with the corporal revelation. Moreover, also the establishment of the subject of the film happened in conformity with those interests, because in Romania the humans have to put on the least clothes in august. And the historical character of the subject aimed at covering those interests, as with it they can program: "They filmed just in august not in order to reveal the body of Elizabeth Adam, but because the historical event happened in august". Otherwise, also irrespective of the corporal revelation, in the film there can be observed a consequent endeavor in the direction of the social inducement of sexual relations.

Certainly, Elizabeth Adam could have refused playing in the film. But she was aware of that she had already been "annihilated" [5, p. 130] professionally almost completely, and that accordingly she was no longer able to individually "eradiate" [5, p. 164] her spirituality. For this reason, she considered it necessary to leave behind information about her also through this film also at the price of her relative corporal revelation, in order that the posterity can get to know her case, and through it the ethnical and national "Dragons", which had persecuted her. And indeed: this film is one film of Elizabeth Adam of the richest in information about the existence and actions particularly of the romanian national secret political organization, and generally of the national secret political organizations.

The extremeness of the professional socialization contrasting sharply with the individual reciting evenings of Elizabeth Adam, the extremeness of the fading contrasting sharply with her aptitudes, and the extremeness of the corporal revelation contrasting sharply with her individual-reciting-evening dressing, all refer to that behind them there lies hidden a national secret political will relative to her, that there was an extraordinarily strong political interest for stifling her spirituality, in the assertion of which in around 1982 there ended on a political decision of the highest level her individual-reciting-evening career in the greatest measure capable of putting forth her individuality, personality and spirituality. And from that time on, Győző HAJDU became unable to support him politically, what approximately between 1974 and 1982 he could undisturbedly and successfully do, and what after 1980 neither he could do nevermore. What is more, Győző HAJDU became powerless also as regards the fading and persecution of Elizabeth Adam being under way at the Marosvásárhely National Theater. In this way, in his letter dated 28 november 1985, he had to already complain to Ioan UNGUR, the First Secretary of the Maros County Committee of the Romanian Communist Party of that Elizabeth Adam "was humiliated at her place of work because of him", [54] and with the purpose of that "Elizabeth Adam could work on without hindrance, according to her aptitudes, like any other member of the theater". [54]

On the basis of the above, one can understand why the persecutors of Elizabeth Adam enjoyed a relative immunity in the relation of Győző HAJDU, why could they afford that in the open representation of the hungarian society in Romania they openly and fearlessly opposed the political actions of Győző HAJDU, and exerted a psychical pressure on Elizabeth Adam causing the impression of blackmailing apparently in order that with engaging in politics in her own family their victim asserted the political line represented by them in the relation of Győző HAJDU. On the basis of these, it cannot be excluded that one of their purposes was the diminishing of the working zeal and working ability of Elizabeth Adam with psychological means.

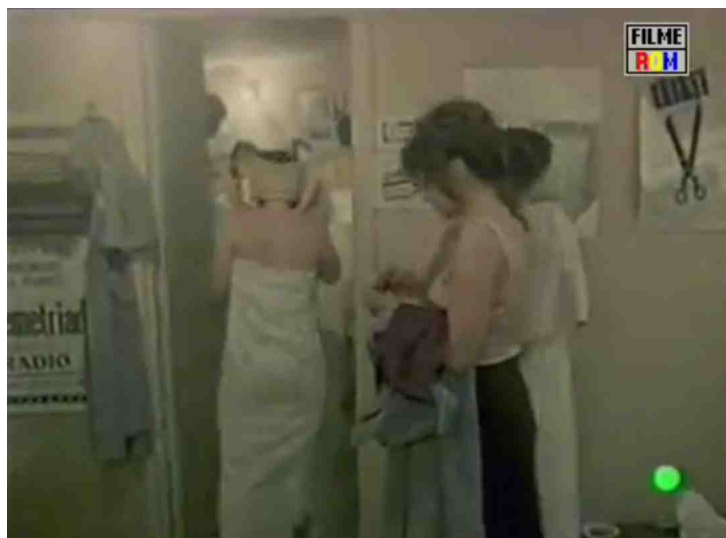
Filtering out Elizabeth Adam, faded in her individuality already on the basis of the scenario as a nameless woman switchboard operator, is sometimes impossible. The one on the right side I qualified as a double: [51, minute 6]



It is possible that the one sitting looking in this direction is her: [51, minute 7]



The first direct corporal revelation of Elizabeth Adam happens by virtue of bathing and dressing. In this scene, the camera accompanies her through the bathroom and dressing-room, with this making it evident that she is the target person: [51, minute 11]







The one wearing a rose-colored hat is certainly Elizabeth Adam. Otherwise — according to the respective establishments of my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means” — also with the blue of her dress she refers to the rose-color: [51, minute 12]



Not in an individual reciting evening in the foreground reciting in the center of the attention of the audience, but in a film in the background silently watching the “individual performance” of the dispatcher as the representative of the national “Dragon”. Or the film as a means of the stifling, silencing and pushing into the background for a watcher of Elizabeth Adam: [51, minute 12]



{Note: It is characteristic that at that time the romanian Television, [In the romanian language: Televiziunea Română.] as the only television that could be gotten in the interior of the country, had a daily program of two hours from 20 to 22 hours, a part of which was regularly filled by the “individual reciting evening” of “Comrade Nicolae Ceaușescu, the General Secretary of the Romanian Communist Party, the president of the Socialist Republic of Romania”.}

The film fades the rose-color element of the color symbolism of Elizabeth Adam revealed with this film: [51, minutes 14, 20, 22, 26, 27 and 34]











The indirect corporal revelation of Elizabeth Adam starts with the scene, in which the woman switch-board operators are waiting for the truck to transport them to the beech-wood. Humans are regularly identified on the basis of the face, and accordingly presenting a human means showing his or her face. On the contrary, in this scene they begin presenting Elizabeth Adam from under: [51, minute 19]



The double not only resembles Elizabeth Adam, but also her behavior can be construed to Elizabeth Adam, so that she can give the impression — as she did with me as well at the beginning of my research — that she is really Elizabeth Adam. This refers to that also the fading of the memory of Elizabeth Adam could be among the national secret political purposes of the film. I construed her behavior to Elizabeth Adam as follows: On the stage, she wore such a clothing, which covered her body in the greatest measure possible, she “showed” [20] only her head and hands. For this reason, already from the beginning it could certainly be embarrassing for her to act in a blouse with tucked-up sleeves and a skirt reaching approximately to the knees. She observed in time that the camera moving from the left to the right was directed to the legs, and she reacted to this so that she drew the right leg behind the left

one, and placed the left hand on the left leg. With this, her purpose was certainly not to cover her leg, but to express and communicate her principle relative to her corporal non-revelation, that she had a purely spiritual message to the world, she would share with the “humankind” [1, minute 49] not her corporality, but only her spirituality. Her this messaging oddity was tolerated by the director, as otherwise she would have given away the national secret political purpose of the film: [51, minute 19]



The actress sitting beside the double was chosen much older, in order to cover with this the quality of target person of Elizabeth Adam, namely at the age of around 39 years she could certainly appear to have been rather old for the role of woman switchboard operator. At the same time, she was dressed in a longer skirt with the purpose of creating a relative sham immorality of Elizabeth Adam. This sham immorality of Elizabeth Adam, however, is still more striking if looking into the past future there are taken into consideration the “Saint Elizabeth” campaigner woman dramatic artists Kinga ILLYÉS and Helga KOLTI. They were dressed in robes reaching approximately to the ankles, because they had proved to be games for the partly and primarily anti-Elizabeth Adam propaganda campaign of the hungarian ethnical “Dragon” in Romania and the hungarian national “Dragon”, and for this reason it was necessary that they faded Elizabeth Adam into themselves, and the “dragonian” spirituality introduced stealthily in their program relative to “Saint Elizabeth of the House of Árpád” was not contaminated with their corporality: [35] [28]



After around 23 seconds, the camera is directed towards the bust of the double of Elizabeth Adam: at this time she holds her hands on the lap. This appears to be an expression and messaging of Elizabeth Adam's principle that she will not reveal her body: [51, minute 20]



With lifting up her left hand, the double may signal that it is no longer on her leg, with this increasing the probability of the above presumption: [51, minute 20]



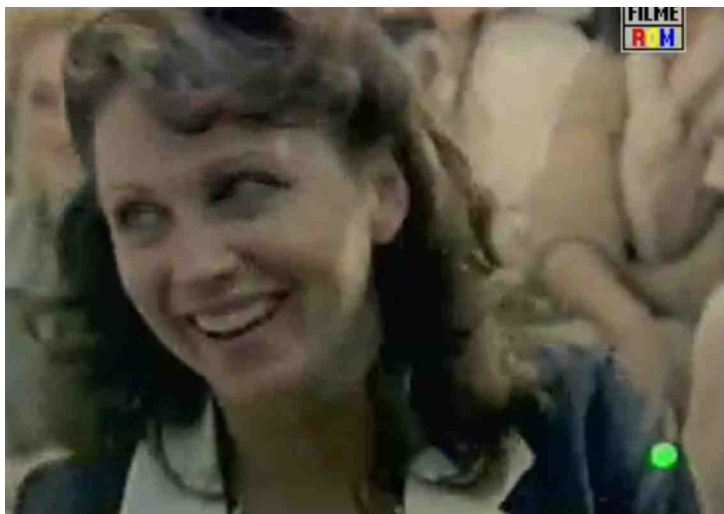
After all — partly on the basis of the ear — i judged that the real Elizabeth Adam from among the waiting actresses is that who wears a blue dress: [51, minute 20]



On the truck, Elizabeth Adam is subjected to a direct corporal revelation by virtue of place change:  
[51, minute 23]



“Your white teeth are the teeth of a snake, your red tongue is the flaming tongue of a Dragon, your pleasant laughter is the guffaw of a devil, fasting witch magdolna piripócsi”: [22] [51, minute 24]



By virtue of air-raid alarm, there were directed three scenes of direct corporal revelation relative to Elizabeth Adam: [51, minutes 27, 28 and 29]







After arriving in the beech-wood, the woman switchboard operators sit down on the grass, and begin eating. The camera places also Elizabeth Adam in the center in a position of lower-body corporal revelation corresponding to this situation: [51, minute 35]



“I wonder whether Piramidon [Read approximately: pirami 'don.] [Note: It is the nickname of the physician. Originally, it was the name of a fever reducer.] had established himself,” says the double. [51, minute 35] “... I will go to pay him a visit”: [51, minute 36]



The double rises from the multitude of her sitting colleagues, becoming the center of the attention both of them and of the viewers. In this manner, she has to perform not her spirituality, as Elizabeth Adam with her individual reciting evenings, but her corporality. This much interests the romanian national “Dragon” from her. But, at the same time, with the hands risen to the head under the pretext of putting her hair right, as if she “were addressing our days” [5, p. 152] with an Elizabeth Adam mes-

sage: “Spiritually and morally, I was sentenced to death”: [51, minute 36]



With this scene, the film puts into motion pictures the corporality of the above double of Elizabeth Adam, as Domokos SZILÁGYI puts into words the corporality of Elizabeth Adam with his verse entitled “Boszorkány” (Witch): “There are desirable your charms, gracious swinging; as if you were a flower ...” [22]

“Mind you, don’t turn his head!” remarks a woman switchboard operator. [51, minute 36] It is characteristic that in this remark the scenario writer appears to have drawn inspiration from Elizabeth Adam, particularly from that around november 1979, at the time of shooting the film entitled “Bietul Ioanide” (Poor Ioanide), she “turned the head” of Ion CARAMITRU.

The double continues the hand-mimicry. Apparently, she is putting her blouse right, but with this she appears to prepare the forthcoming message of Elizabeth Adam: “I am a captive”: [51, minute 36]



It is worthy of attention the allegoric character of this scene. With this, the romanian national “Dragon” certainly programs: “Elizabeth Adam rises above the woman dramatic artists not with her spirituality, but with her corporality”. This is not only a falsifying causing of appearance, but also the personal secret political purpose, which the romanian national “Dragon” followed in relation of Elizabeth Adam.

In this scene, the conversation of the double lasted around two seconds, and the around five seconds of her going away from the eating were completely filmed. Hence as well, it can be seen what the romanian national “Dragon” wanted to assert from Elizabeth Adam.

With her corporality, with “her by-satan rounded hard breast, her by-satan strained tight belly, her by-satan molded tender thighs, her by-satan drawn long legs”, [22] the double of Elizabeth Adam appears in front of the physician and the dispatcher: “‘I have never yet dwelt in a common dormitory ...’” says she. “‘And ... And ... I’m afraid that I shall have insomnia’”: [51, minute 36]



The first sentence certainly mirrors the reality of Elizabeth Adam in general, and in particular that in her house in Marosvásárhely she lived in a separate room. And the last sentence can also be deduced from Elizabeth Adam. She appealed to the world by that “Dream, humans! ... Dream, humankind!” [1, minute 49] with her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun) of 1980. Naturally, also Elizabeth Adam herself “had dreams”, through her individual reciting evenings, till 1980, only that ever since she had no newer individual reciting evening, with the professional socialization applied to her by drawing her into films as communal dramatic-art genres, then into the Ceneclul Flacăra (The Flame Circle) she was made “dreamless”, while in the Ceneclul Flacăra she recited, had to recite the verse entitled “Insomnia” (The Insomnia) by Adrian PĂUNESCU. With the “and”, as one of the romanian code names of my person, the romanian national secret political organization programmed to Elizabeth Adam: “You will suffer from insomnia if you stand by István.” [Note: See the chapter entitled “My Elizabeth Adam”.]

This corroborates the presumption that the national secret political purpose of drawing Elizabeth Adam into films, then into the Ceneclul Flacăra (The Flame Circle) was the “annihilation” [5, p. 130] of her individual-reciting-evening career. With this, the romanian national “Dragon” gave away that it was it that decided the “forced alighting” of Elizabeth Adam, and began its execution with that subsequently to summer 1978, [Note: See the point entitled “My Elizabeth Adam”.] for one of the means of

its anti-Elizabeth Adam personal secret policy, it ordered the film entitled “Am fost șaisprezece” (We Were Sixteen) — of which title too indicates the professional-socialization intention — then it had it offered Elizabeth Adam the single more important feminine role established for her in it.

It refers to the existence and actions of the romanian national “Dragon” that both Adrian PĂUNESCU and the scenario writer of the romanian film entitled “Pădurea de fagi” (The Beechwood), Francisc MUNTEANU wrote about the metaphorical insomnia of Elizabeth Adam, in addition just at the time when Elizabeth Adam suffered from that “insomnia”, and what is more, Elizabeth Adam also recited that verse, and she also played that scenario passage.

“I recommend you a natural dormitive”: says the physician, “switch off the light, and leave the window open.” At this, the double leaves discontented and stormily: [51, minute 37]



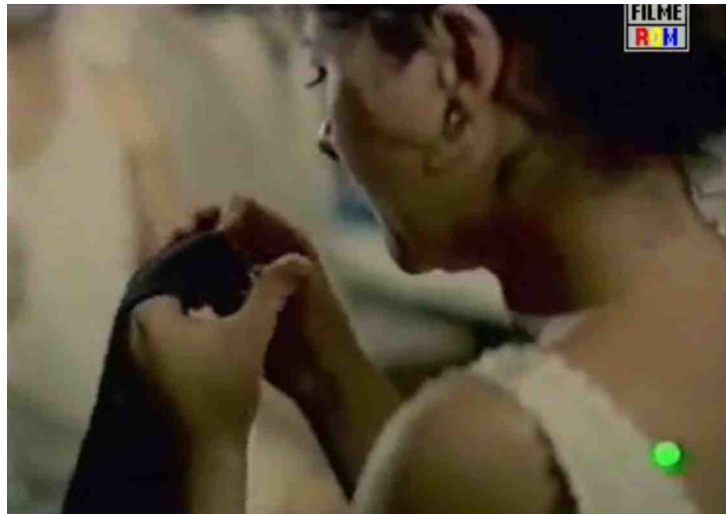
This certainly mirrors also Elizabeth Adam leaving the dramatic art on the merits with failure. As while with her individual reciting evenings, she could “radiate” [5, p. 164] her spirituality dressed in a garments covering her body in the greatest measure possible, with this film there is asserted exclusively her corporality, even in such a manner that it offend her personality and the public morals. Namely, she is given the appearance of such a woman switchboard operator, who already at the very beginning, still before moving into the barracks, for the first one, in sight of all, appears in front of the physician maybe not “established” yet, with a non-medical problem, and with her long filmed, real “desirable charms”. [22] Further, with this scene the romanian national “Dragon” gave Elizabeth Adam to understand: “You shall be satisfied professionally, only if you sexually satisfy such a person, who can satisfy you professionally.”

It is characteristic the reaction of the dispatcher: “This is.” [51, minute 37] The meaning of this relative to Elizabeth Adam oversteps the compass of the film: “You have only corporality, not spirituality. We can ensure for you only this role and this film.”

In a scene, another relative double of Elizabeth Adam is sitting on the bed undressed to the nightgown, with which the film creates the appearance of the potential corporal revelation of Elizabeth Adam. In addition, with that it presents one of her colleagues in a long-sleeved shirt, the film also creates the appearance of the relative immorality of Elizabeth Adam: [51, minute 39]



In deepening this indirect corporal revelation, the camera draws near the double: [51, minute 39]



That the above woman dramatic artist is not Elizabeth Adam i could after all establish on the basis of the thumb: according to her romanian film entitled “Bietul Ioanide” (Poor Ioanide) of 1980, the thumb of Elizabeth Adam is much longer: [49, minute 17]



The corporal-revelation scene below was made by virtue of getting wet. The woman switchboard operators get wet in a shower of rain, and run into the barrack. About the target person i could not establish unambiguously whether she is Elizabeth Adam or a double of hers. With the towel, she not only dries herself, but also covers her body partly: [51, minute 52]





The woman switchboard operator appearing on the left side is moving more quickly than the camera, which has to be duly slow in order to make a shot of a suitable quality about the target person of corporal revelation: [51, minute 52]



But the target person does not appear to get away with this much with the corporal revelation of getting wet: she has to run over to another bed in the slip, and the camera is on the watch: [51, minute 53]



At the “festivity” [51, minute 47] organized by the commanding officer of the german military unit, as if the first double of Elizabeth Adam had a look into the lens of the camera: [51, minute 54]



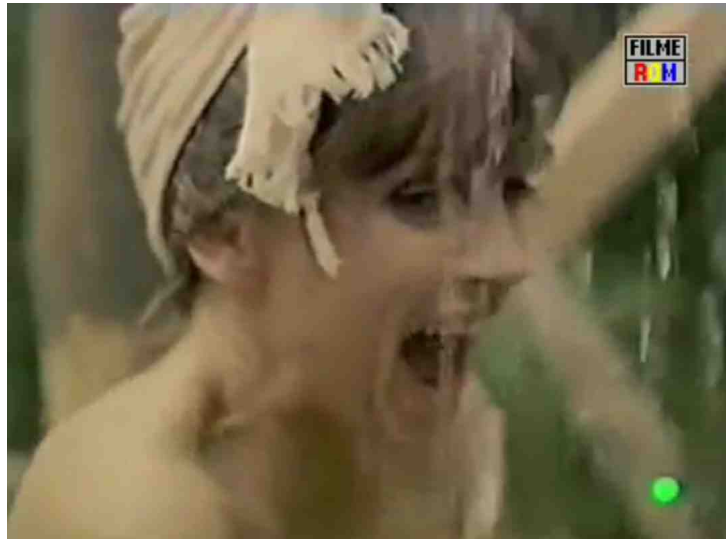
She is strikingly merry. Apparently, she has been made merry by the company of the men. As Ion CARAMITRU made Elizabeth Adam merry in the film entitled “Bietul Ioanide” (Poor Ioanide) of 1980. Accordingly, with her single, apparently corporality-motivated merriness, Elizabeth Adam rises from among the woman dramatic artists taking part in the “festivity” [51, minute 47] in the same manner as she rose with her corporality from among the eating woman dramatic artists, when she went to the physician.

The romanian national “Dragon” presses the farthest possible for the direct corporal revelation of Elizabeth Adam by virtue of shower-bath. From among the many woman switchboard operators, the film considered it worthy of shooting only the shower-bath of the woman switchboard operator acted by Elizabeth Adam, and it considered Elizabeth Adam worthy of representing this aspect of the womanly barrack life. In this manner, with her corporality she rises, she was raised from among all the woman dramatic artists: [51, minute 64]





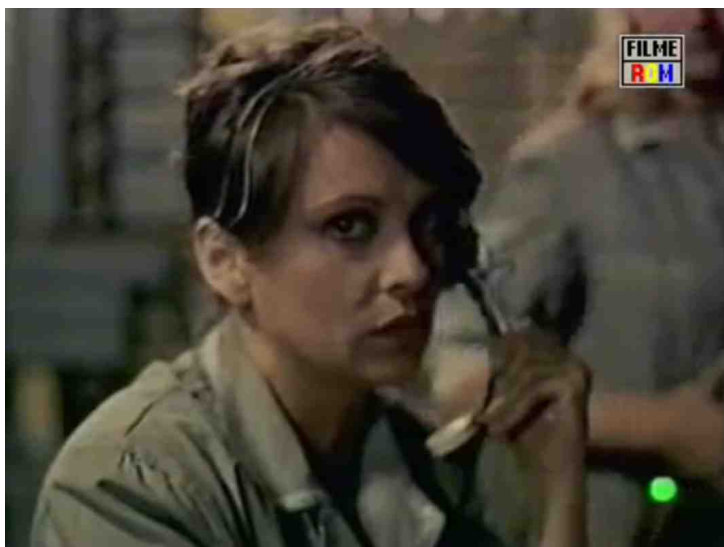
This certainly required film merriness of Elizabeth Adam falsifyingly programs that her habitual sadness is caused not by her professional hindrance and national secret political persecution, but by her put-on clothes: [51, minute 64]



The scene has also an aspect of moral “annihilation” [5, p. 130] with programing the conception of the thief quality of Elizabeth Adam, when during showing the soaping of her body a woman switch-board operator asks: “Which one have taken away my soap?”: [51, minute 64]



From a portrait scene of hers, Elizabeth Adam evidently looks into the lens, while she says: “‘Hallo, hallo! Receive the message!’”: [51, minute 85]



A film has to give the viewers the semblance that they view the reality. If an actor looks into the lens of the camera, with that he ceases to play. For this reason, professionally it is inadmissible to look into the lens. Further, through the lens, the makers or the orderers of the film send messages to the viewers, therefore the film is a communication means in the hands of those, and only in the hands of those. Consequently, also judicially it is inadmissible to send personal messages through the lens.

Elizabeth Adam occasionally appears to disregard this professional and judicial rule. With this, in the first place she presumably messages that she disdains the level and manner of pursuing the dramatic art, which was made possible for her with the films. Further, in connection with her moral discredit, certainly she also programs that because the films are utilized for a means of her falsification, by way of compensation also she may use them to communicate the truth relative to her herself. Only that, because from professional exposure she is under the necessity of accepting her harming, her possibilities for compensation are limited to those ensured by the free margin and the relative inattention of the film makers.

The looking into the lens cannot be in the free margin. It can be excluded also that it escaped the attention of the film makers, as certainly a film is controlled before the presentation, and it is impossible that they did not observe this professional and judicial transgression evident and striking in its size. With a special regard to the extremely merry two portrait scenes of truck and shower of Elizabeth Adam, her this complainingly sad face cannot be considered a film scenery. Further, the camera was placed in such a position that she can look into the lens the easiest possible, only with a turning of the eyes. On the basis of all these, it can be taken for certain that even if because of its unprofessionalism and with a view to cover the national secret political purpose it was not written in the scenario, but Elizabeth Adam looks into the lens upon oral directions.

That this time Elizabeth Adam looks into the lens not on her own free will, can be established also without the above considerations of technical character, merely on the basis of the knowledge on the anti-Elizabeth Adam romanian national secret policy acquired through this film. After having accomplished a corporal revelation and creating a sham immorality of Elizabeth Adam going the farthest possible, the film presents her as a woman switchboard operator in a portrait scene in the hand with the mi-

crophone, with a new hairdressing set to the exigent taste of the men of the year 1986, as she looks into the eyes of the viewers with her big “black fiery-eyes”. [22] with the face “saddened” [1, minute 6] not by the professional hindrance and the national secret political persecution, but by her put-on clothes. With this, the film takes part in carrying into effect the sham immorality of Elizabeth Adam as a national secret political purpose, and puts into practice the depravation part of the anti-Elizabeth Adam national secret policy. And, naturally, there has to be a means outside the film of the depravation personal secret policy relative to Elizabeth Adam — as the film itself suggests it as a national secret political means — among others also that, besides the men spontaneously possibly presenting themselves, the national secret political male agents selected, taught and interested by the national “Dragons” will lay a telephonic siege to Elizabeth Adam. Further, considering the words of Elizabeth Adam, the scene has a value of message for her: „Hereafter, you shall send messages to the humans not through your art, but through the telephone.”

Also this looking into the lens of Elizabeth Adam proves her political persecution of the highest level, the existence and actions of the romanian national secret political organization.

The fighting increases the fading. It is possible that this is Elizabeth Adam: [51, minute 86]



She is falling. This position supports the presumption that even the fighting was subordinated to the corporal revelation of Elizabeth Adam. This is a corporal-revelation “dragonian” motion-picture creativity in screening Elizabeth Adam. In order that there be also this besides the corporal-revelation szilágyist “anti-poetry” creativity put forth in the lyricization of Elizabeth Adam. And on this frame of 1986, there can be seen the same thing as there can be read about in the verse of Domokos SZILÁGYI entitled “Boszorkány” (Witch) of 1967: “the by-satan rounded hard breast, the by-satan strained tight belly, the by-satan molded tender thighs, the by-satan drawn long legs of fasting witch magdolna pipócsi”: [22] [51, minute 86]



It is still needed only a portrait illustrating “bursting-out two cheeks, black fiery-eyes and by-satan thrown silken eyelashes” [22] in order that Domokos SZILÁGYI can be considered the originator of this Elizabeth Adam identification. But her colleague is covering with her hand just the szilágyist recognition marks. As if the romanian national “Dragon” had it prevented that — subsequently to putting with Elizabeth Adam on the screen the szilágyist “little angel with a long chemise” [4] in the romanian film entitled “Am fost şaisprezece” (We Were sixteen) of 1980 — there come to light a newer evidence of that the verse entitled “Boszorkány” (Witch) of Domokos SZILÁGYI around 1967 was ordered by the hungarian ethnical “Dragon” in Romania, and this film around 1986 by it for means of their anti-Elizabeth Adam personal secret policy: [51, minute 86]



The hungarian ethnical secret political “prophet” in Romania Domokos prescribes what kind of social status and future must be ensured for Elizabeth Adam, namely the status of “witch” and a “forced alighting” going as far as “running to and fro”, [4] moreover, “paddling”. [36] The films of Elizabeth

Adam do roughly and essentially the same thing, with the difference that she is an open and evident participant in them, and they not only prescribe, namely pre-show her desired status and future, but also take part in carrying those into effect. It can be put the question that what the purpose of all these is. And if “one of the fundamental books” [26] of the hungarian dramatic-artist society in Romania was the volume of verses of Domokos SZILÁGYI entitled “Kényszerleszállás” (Forced Alighting), and one looked for — and found an answer to almost every question there”, [26] then the “anti-world” of Domokos SZILÁGYI in all probability gives an answer to also this question: Elizabeth Adam had to be stasured [Note: By the verb “status” I mean “furnish with the status”. This can be generalized into a general english-language developing rule: the substantival verb “x” means “furnish with x”.] “witch”, and forced to do a “forced alighting”, in order that her innate “blessing become a dragonian curse”, that “she can fly forward only with one wing, with the other backwards, her star fall”, she lose the “sublime and capricious spirit of soaring, and look with dimming eyes at the height: the soaring”, that “no one envy her, only the dead”, that “she have neither past, nor future”, that “she be no longer someone, only something”, that she be “dung”, and only “the aftergrass be grateful to her”, as “that is not forgetful like the humans”, and only “the children remember the field pear growing above her mound”. [17] But Domokos SZILÁGYI commemorates Elizabeth Adam after all, as she was a “darling, darling” [22] to him. “Don’t forget to mention little granny either: she sat before the gate, in the sun, her gab subsisting, not depending on a separate priest. She held a funeral oration over the living as well, she resurrected dead persons, whether there turned up listeners, or not ... If the fuel occurred, she advanced to a witch, she broomed away” to all the world. But when “the fuel was used up, she returned into her hovel on her jet-propelled broom, and became back a granny all at once”. Because “there are no witches — with the exception of one”. [17]

Therefore, Domokos SZILÁGYI gives away that the national “Dragons” are not interested in the “flying” uncontrolled by them of the humans of outstanding talent, working ability and efficiency — namely, they are only interested in their “dragonian” “flying” — they do everything in their power in the interest of preventing or “annihilating” [5, p. 130] their undesirable “flying”, and after their death in the interest of clearing away from the social consciousness of those qualified as “dangerous”. Namely, the national secret political organizations are interested in the self-assertion of only those humans, who with their self-assertion serve the “nation”, increase its “glory”. Only that, Elizabeth Adam served the interests of the “humankind”. [1, minute 49]

### **3.9. The romanian film entitled “Harababura” (The Jumble) of 1990**

The main national secret political purpose of the romanian film of Elizabeth Adam entitled “Harababura” (The Jumble) of 1990 was to bring about in the romanian society a relatively negative “attitude”, [23, minute 1] in conformity with the interests of the romanian national secret political organization, towards Elizabeth Adam by 1990 completely stifled in the hungarian language territory, and driven to the romanian language territory. In this way, the film roughly has the role under the political circumstances democratized with the mock revolution of 1989 as the film entitled “Pădurea de fagi” (The Beech-wood) of 1987 had for the time of the Ceaușescu regime. As a means of the anti-Elizabeth Adam personal secret policy, the film is also the “stroke of grace” of the “deadly destiny” [1, minute 5] — namely, in this case metaphorically the romanian national “Dragon”, and scientifically the romanian national secret political organization — in “pushing the life of Elizabeth Adam into the tomb.” [1, minute 5]

The romanian national secret political organization programs this expected and foreshadowed drama of Elizabeth Adam hidden in the genre of comedy, of which subject is week-end excursion. At the same time, with this it expresses its doubts in connection with that Elizabeth Adam would have wanted to settle on the romanian language territory definitively, would have wanted to adapt herself to the romanian society. It could aim at researching her intention relative to this the scene in which to the utterance of the director evicting the native tourists from the hotel that “I know that you will come here next week too,” Elizabeth Adam has to say: “That is for you to believe,” while her face is shown in a screen dimension: [23, minute 84]



Certainly, this was one reason why the romanian national secret political organization did not ensure a permanent position, it made it possible only occasional appearances for Elizabeth Adam. But it weighed more than this that it was counter-interested in the spreading of the humanist and non-nationalist spirituality of Elizabeth Adam in the romanian society, namely in the “melting” of the national consciousness of the “romanians” and in the development of their “human consciousness”. [2, minute 18]

At the same time, the romanian national secret political organization could not exclude the possibility either that Elizabeth Adam would found a family on the romanian language territory, which it expressed and programed with her role of wife and “mummy”. [23, minute 23] It also endeavored to fulfill its this hope, interest and purpose with that it put it a part of its Elizabeth Adam personal secret policy to tie her with familial relations to its living-space, the romanian language territory. In this regard, it marked out the positionlessness of Elizabeth Adam, brought about by it as well, for a stimulant for “corrupting at any price” [23, minute 77] an influential person, for founding a family with a marriage of convenience. And naturally, with the film as well it lined up in front of her a number of husband candidates selected in conformity with the taste of Elizabeth Adam, first of all her husband in the film, the actor Nicu CONSTANTIN: [Read approximately: 'niku konstan 'tin.] [23, minute 33]



The main line of the anti-Elizabeth Adam romanian national secret policy was that the hungarian “marginalization” [7] in Romania of Elizabeth Adam must have been extended to the romanian society and her family possibly founded in it as well. Elizabeth Adam expresses and communicates her this status and consciousness with the use of the rose-color: [23, minute 96] [Note: On the frame, the position of Elizabeth Adam is indicated by the yellow stripe.]





The film also programs a number of national secret political conceptions into the romanian society, which mirror falsifying sham or real motives of the “marginalization” [7] of Elizabeth Adam.

“Elizabeth Adam is a terrorist”: ““Terrorist!”” says Nicu CONSTANTIN: [23, minute 24]



“Elizabeth Adam is an extraterrestrial”: ““We are extraterrestrials!”” says the first motor cyclist, just when Elizabeth Adam passes between him and the camera, with this technique the film programing the above conception: [23, minute 24]





“Elizabeth Adam is an invading bird”: [Note: Elizabeth Adam metaphorically considered herself not only a wild rose, but also a bird, which symbol she had taken over from the szekely popular poetry.] ““What is this, sir, menagerie?!” asks a guest of the hotel. ““Invasion, the birds, Hitchcock””: [23, minutes 45 and 45]



“Elizabeth Adam is a war spy”: “Mata Hari,” introduces herself the hitch-hiking woman: [23, minute 76]



“The art of Elizabeth Adam is mockery and play beating”: [Note: The literal translation of the romanian equivalent of the word “mockery” is “play beating”. Therefore, according to the conception of the national secret political organizations, with her plays Elizabeth Adam mocks and beats the nations.] ““This is mockery!”” says Nicu CONSTANTIN: [23, minute 83]



“Elizabeth Adam is an invading tourist”: “Behold, there are coming the turks ... the tourists!”” says the manager of the hotel, by this means associating the historical turkish invasions with the tourists: [23, minute 84]



Immediately after this, the film visualizes Elizabeth Adam, in order that in the consciousness of the viewers there come into being the above conception with a greater probability: [23, minute 84]



“With her art, Elizabeth Adam also diffused undesirable ideas”: ““It is good that there have not come others”” remarks Nicu CONSTANTIN. ““What have you said?!”” asks him the receptionist, with threatening manners. ““What was wanted, and what was not wanted.”” [23, minute 84] It is worthy of attention that the receptionist stands nearest to Elizabeth Adam, which circumstance together with the contents of what was said motivates the presumption that he puts the question alluding to her, and Nicu CONSTANTIN renders the answer of the romanian national secret political organization.

However, Elizabeth Adam appears to have succeeded in comprising a message into the one or two seconds of her above scene of “marginalization”, [7] namely with the face towards the camera during this time — just during this time — she carries through a drinking operation: [i am drinking = iszok

(hungarian) → *isz + ok* → *is + ok* → *István + ok* (hungarian) = *István + cause*, namely puzzled out: „The real cause of my marginalization is the possibility of my relation with István.”]: [Note: See the point entitled “My Elizabeth Adam”.] [23, minute 96]



Otherwise, neither a professional convenience marriage would have ceased completely the professional “marginalization” [7] of Elizabeth Adam: in this case, she would have received a permanent position in connection with the place of work of her new husband, she would have been cast only roles in which she “could have shown herself” [20] and could have performed humanist and non-nationalist propaganda in the least measure possible, as well as she “could have shown” her falsified herself and could have denied her progressive, humanist and non-nationalist spirituality in the greatest measure possible.

It is characteristic in this regard the scene in which just Elizabeth Adam herself was made utter a sentence denying her professional self, which at the same time can be construed as a national secret political message addressed to her: ““Please, without examples taken from the literature! If you want us to discuss with examples, take them from the life!”” [23, minute 27] Only that, the standing and situation of Elizabeth Adam was so rare that for her taking the examples from the life practically rated as impossible, she could obtain knowledge of the similar case of my person as well only with national secret political mediation. [Note: See the point entitled “My Elizabeth Adam”.]

In the first scene communicating the romanian national secret political purpose and programing of the familial “marginalization” [7] of Elizabeth Adam, she as wife enters the hotel with her family: ““Where is the girl?”” asks Nicu CONSTANTIN as her husband, in a tone relatively aggressive, but frequent in the romanian society. With her “fright” expressed with lifting up her hands, Elizabeth Adam “shows” [20] her displeasure towards that tone. Naturally, the director could not tell her: “Please do not lift up your hands!” without by so doing recognizing the national secret political purposes of the film. Hence, it can be seen also that Elizabeth Adam took advantage of every opportunity to “show herself” [20] with her films as well: [23, minute 41]



““She came upon an acquaintance, a boy.’ ‘Again?! You shall put her into the room, lock it, and throw down the key from the balcony! ... Go there!’”: [23, minute 41]



“‘Good afternoon! Do you have rooms?’ ‘Not very much.’ ‘Good afternoon!’” greets Elizabeth Adam the receptionist looking at her. “‘Finish it!’” says Nicu CONSTANTIN: [23, minute 41]



At the same time, the last sentence can also be a romanian national secret political message: “Finish your practice till now that with your art you interfere in non-artistic affairs!”

Another line of the anti-Elizabeth Adam romanian national secret policy revealed with this film is the falsification of the “strong individuality” [5, p. 181] and spirituality of Elizabeth Adam.

Similarly to the hungarian film entitled “A hosszú előszoba” (The Long Corridor), also this romanian film asserts the conception “Elizabeth Adam is a whore”: “‘Politics, politics. Sir, i have heard in the theater a matter about the MIND: Politics, my brother, is a WHORE’” says a character, ostentatiously stressing the words “mind” and “whore”: [23, minute 94]





Already also the superficial uninterpretability of the sentence is conspicuous. The romanian equivalent of “mind” is “mintea”. [Read approximately: 'mintea.]. This word comprises an anti-Elizabeth Adam national secret political conception: [mintea (romanian) → minte (romanian) + ea (romanian) = lies + she, namely: “She lies.”]. And the necessary and sufficient condition of the credibility of this conception is that “she be a whore”. Namely, Elizabeth Adam diffused her humanist and non-nationalist principles not only with her art, but also asserted them with her “civil” [5, p. XXII] life, among others as a “fighter of the fraternity between the romanians and the hungarians”. [13] And if she would have been a “whore”, then credibly — but not even then provedly — it could be imputed to her that she did not assert her humanist and non-nationalist principles, but only acted guided by her sexual instincts, therefore she “lied” in her humanist and non-nationalist statements.

But, certainly, this film was viewed by Elizabeth Adam as well, and she also generally knew the national secret policy of denigration applied against her, that also the success of her humanist and non-nationalist life partly depended on her sexual behavior. For this reason, not only she was not a “whore”, but also she successfully resisted the national secret political endeavors directed to her turning into a “whore”. This manifested itself mainly in that she let men gain access near her, let them through the “quarantine” [47, minute 62] only on a professional ground — even Győző HAJDU was a collaborator of hers — and for this reason the national secret political organizations had to utilize in the first place her films to bring her into relative intimate relations with men. Otherwise, Domokos SZILÁGYI also blurts out that Elizabeth Adam “has no gender”. [70] With all these, she gave cause for her national secret political qualification as “buddhist father”. [23, minute 52]

There still refers to the moral pureness, “genetic innocence” [23, minute 33] of Elizabeth Adam the ostentatious campaign “Saint Elizabeth of the House of Árpád”, which the hungarian national secret political organization started in order to stifle in its germ the spreading of the progressive, humanist and non-nationalist spirituality of Elizabeth Adam. This same purpose led the chorus silence which characterized the hungarian press, science and public life in relation of Elizabeth Adam throughout decades.

It is worthy of attention also the fact that in 1982 Elizabeth Adam did not receive a role in the english language territory, albeit she would have accepted it, moreover it was certainly one of the purposes of her overseas tour of that year. This happened so partly because she “had not gone to bed” with none of the “specialists in Hollywood”, [5, p. 162] in front of whom she made an appearance, with this rejecting the fact and corroborating the presumption of this basic condition of the professional assertion in Hollywood.

“Elizabeth Adam’s individuality, personality and spirituality are false”: Two woman persons are talking: “You, there is nothing natural on one actress either. And if she did not put so much cosmetic on her face, she would not still be pretty either. Even her teeth are false”: [23, minute 94]



Elizabeth Adam reveals her teeth mainly with her hungarian film entitled “A hosszú előszoba” (The Long Corridor): [47, minute 47]



““Here, you’re right, hear. I heard that their voice is not theirs either.” ““What are you talking about?!”” ““Yes. She opens the mouth. But there is somebody behind, a tape. The tape sings, speaks for her.” ““How do you know it?”” ““I cannot tell you. From a very important person.”” ““Ah, it’s a hair-dresser.”” [23, minute 94]

Also the partial uninterpretability of the dialog refers to that the above national secret political conceptions could have been and could be credibly imputed to Elizabeth Adam in the case if she had undertaken hairdresser work. This scene was a programing also for her to do that. At the same time, there is made an allusion to her quality which could not be taken from her even with her positionlessness: very important person.



“Elizabeth Adam and her art are absurd”: ““After the second world war, we awoke in the core of the exode of the absurd theater. As you well know it, »The Bald Singer« ...” {Note: The dramatic work of this title of Eugen IONESCU. [Read approximately: eu 'dʒen yo 'nesku.]} is saying a character “The Bald Singer” just when Elizabeth Adam appears in the background, with this the film programing: “The Bald Singer is Elizabeth Adam””: [23, minute 95]



““Why did she remain bald?”” asks an inquirer. ““Sweet, she is not exactly bald. She is said so, because she is absurd, and the absurd are allowed anything””: [23, minute 95]



With the word “sweet”, in all probability they refer to the Anna BÁTHORY song of the individual reciting evening of Elizabeth Adam entitled “A nap árnyéka” (The Shadow of the Sun), with which she codedly informs about her unilateral national secret political relation with me, and which in this respect

is construable, otherwise it is apparently “absurd”. To that this hidden information is one of the most important elements of the universal-nation-making means of Elizabeth Adam, there is made a reference with the yellow color of the speaker’s blouse. The purpose of the scene is to give a national secret political sham explanation to particularly the Anna BÁTHORY song, and generally the art of Elizabeth Adam: “The Anna BÁTHORY song and the art of Elizabeth Adam do not comprise coded information, but they are just absurd.”

It is characteristic that in the scenes “The Bald Singer” and “extraterrestrial” there was drawn in Elizabeth Adam herself as well. And she still undertook this role with an “annihilation” [5, p. 130] tendency for her, as she knew that with this she would create newer evidences about the national “Dragons” “marginalizing” [7] and persecuting her, she would enrich her universal-nation-making means.

Probably in consequence of the liberalized dramatic-art relations, with this film — similarly to her romanian film entitled “Pruncul, petrolul și ardelenii” (The Baby, the Oil and the Transylvanians) of 1981, but more strikingly marked — Elizabeth Adam got and found an opportunity to reveal in full measure the symbolism of her universal-nation-making means, namely the yellow of her humanism, and the rose-color of her “marginalization”: [7] [23, minute 83]



To this, the romanian national secret political organization reacted with this film so that with an exaggerated use of these colors it unexampledly and exemplarily faded, namely socialized these colors chosen by Elizabeth Adam for self-expression. The fading is of such a measure that it can produce the impression in the viewers that Elizabeth Adam follows the fashion. At times, it is striking the endeavor with which both the actors and the filming persons endeavor to instill these colors in the consciousness of the viewers. With this, the national secret political purpose is that the society should not consider these colors as being symbols of the spirituality and situation of Elizabeth Adam, in the social consciousness there should not come into being an association between these colors and Elizabeth Adam.

The fading of the yellow color in chronological order: [23, minutes 4, 5, 5, 18, 18, 20, 21, 22, 23, 24, 24, 24, 25, 25, 34, 45, 45, 45, 45, 45, 47, 47, 47, 50, 51, 58, 59, 62, 64, 93, 93, 93, 93, 98 and 99]











































The yellow is faded in word as well: “‘My yellow of Odobești’” [Read approximately: odo 'beſty.] [Note: A sort of romanian wine.] says Nicu CONSTANTIN: [23, minute 25]

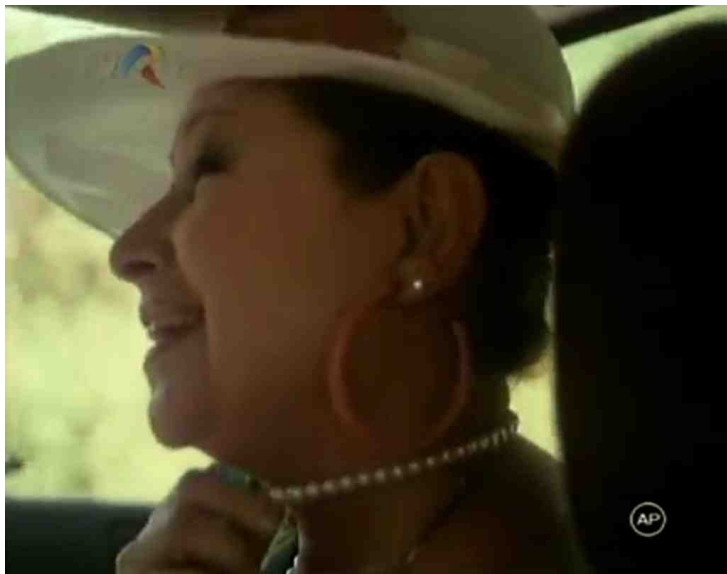


The romanian national secret political organization associates the yellow this time with the wine, after that with its film entitled “Pruncul, petrolul și ardelenii” (The Baby, the Oil and the Transylvanians) of 1981 it associated it with the plum-brandy: [23, minute 25]



The fading of the rose-color in chronological order: [23, minutes 2, 8, 10, 17, 17, 17, 17, 20, 25, 26, 26, 26, 28, 44, 76, 77, 77, 77, 86, 86, 87, 87, 88, 88, 89 and 92]





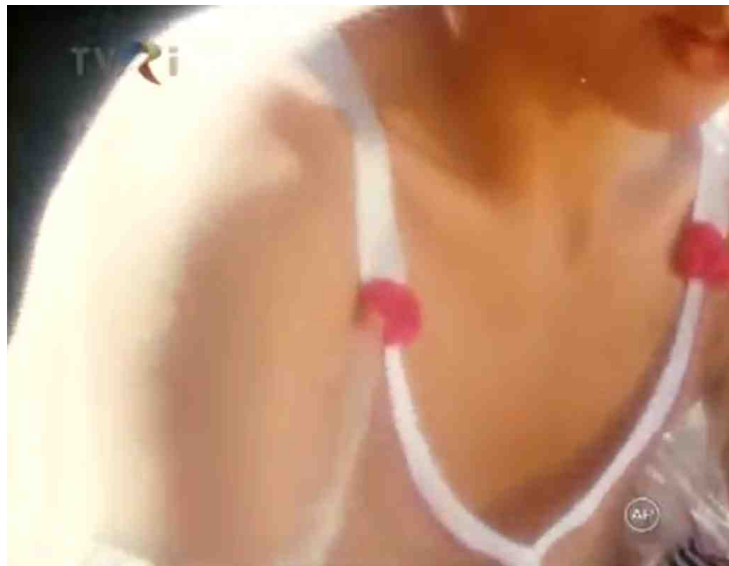
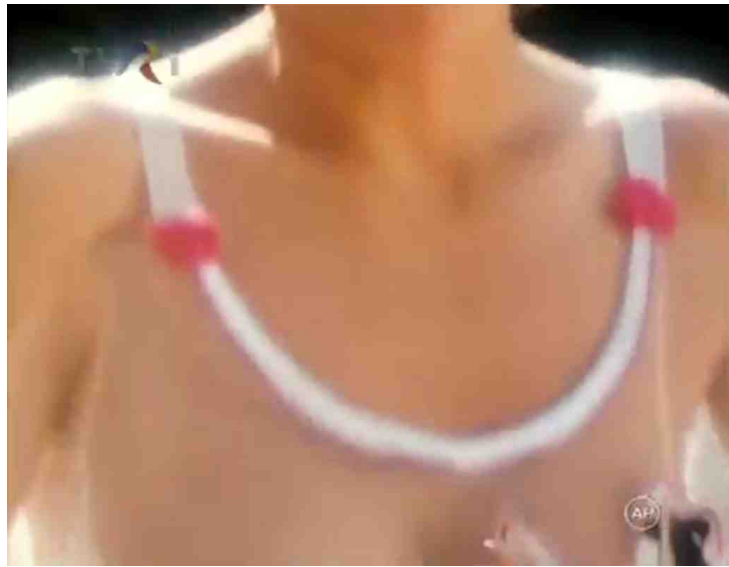


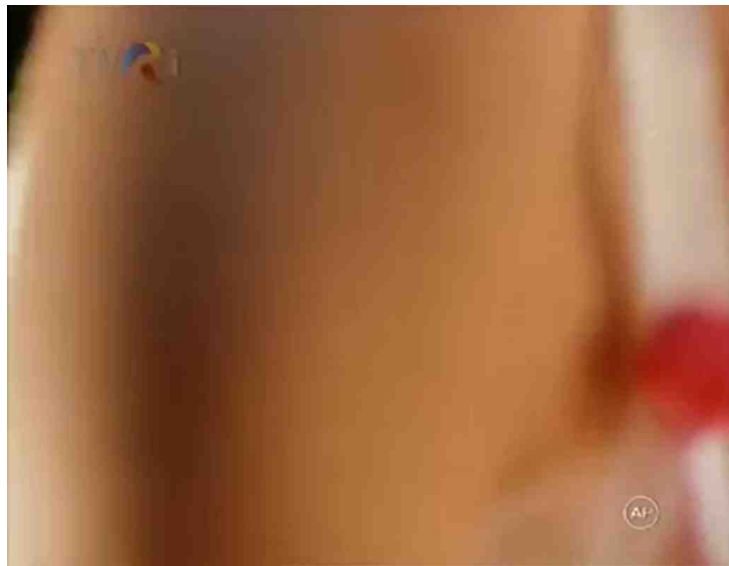
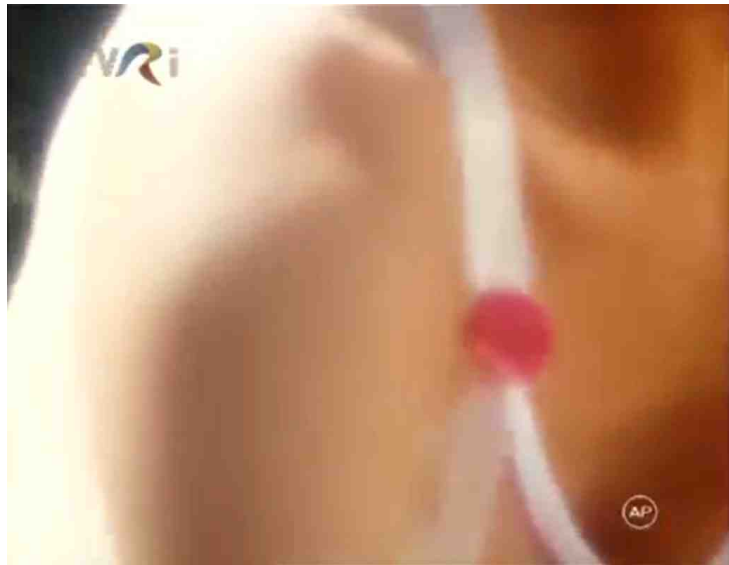




















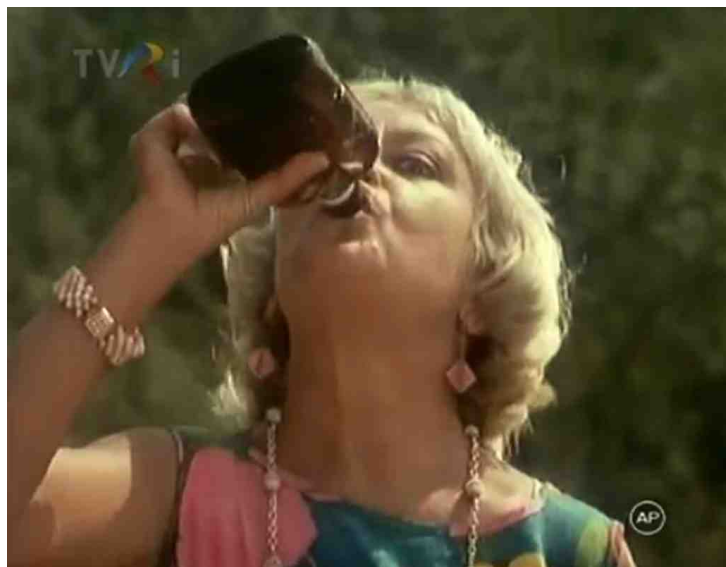








The film associates also the rose-color with the alcohol: [23, minutes 15, 17, 41, 43, 43 and 43]







The joint fading of the yellow and the rose-color in chronological order: [23, minutes 20, 20, 20, 43, 73, 78, 79, 79, 79, 79 and 95]

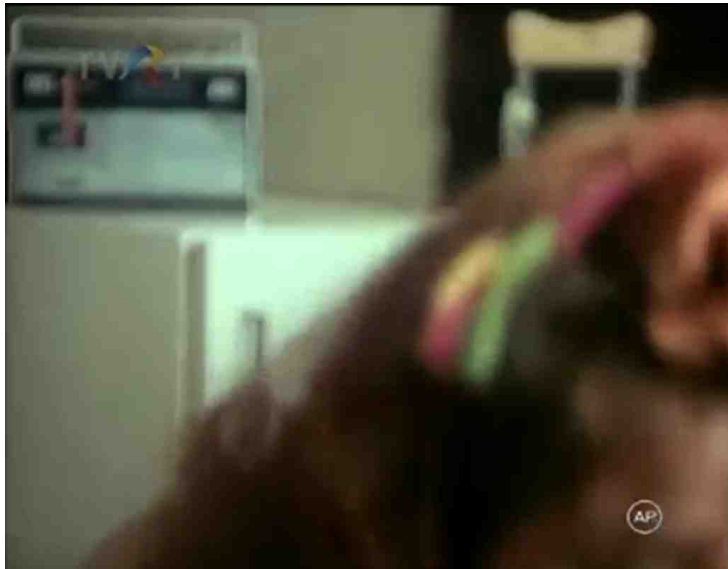
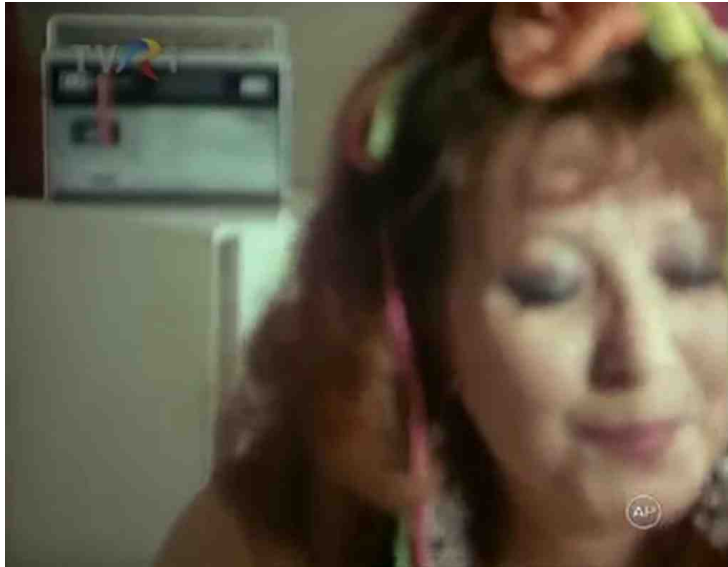














The main element of the national “marginalization” [7] after december 1989 of Elizabeth Adam was constituted by the positionlessness. It was a necessary consequence of this that she became the “housewife” [23, minute 9] of Győző HAJDU, cooking became one of her services, and professionally — wording with a national secret political irony — she “rested” [39] or “relaxed”, as the film as well programs with the name “Relaxa” of the hotel. [23, minute 40] This housewife standing of Elizabeth Adam was screened by the romanian national secret political organization with its film entitled “Păcală se întoarce” (Joker Returns) of 2006: ““What are you doing, dear Erzi? What good are you cooking?”” ““Cabbage of Kolozsvár””: [24, minute 4]



The first question can also be an allusion to what Elizabeth Adam did in her free time. Her positionlessness also means that she was not willing to contract a professional convenience marriage. To this, the answer of the romanian national secret political organization was the personal secret policy of “deprivation of priesthood”, [23, minute 52] sexual “vitiation” [5, p. 140] and moral depravation, which it

had already applied against Elizabeth Adam in the second half of the decade 1980, and which it had introduced with its film entitled “Pădurea de fagi” (The Beech-wood) of 1987. With regard to its unsuccess, as well as the professional and material exposure of Elizabeth Adam, with this film she was subjected to the greatest corporal revelation of her film career. At the same time, Elizabeth Adam appears to repeat the message of her first double in the film entitled “Pădurea de fagi” (The Beech-wood) that “Spiritually and morally, I was sentenced to death”: [23, minute 52]



It is characteristic that this corporal revelation happens immediately after that the respective character utters the word-group “deprived of priesthood”. [23, minute 52]

With the two motor cyclist characters ravaging in the week-end of this film, the romanian national secret political organization reveals also that it intended to implement its this policy with “extra males from the Earth”: [23, minute 31] [23, minute 24]



According to the anti-Elizabeth Adam romanian national secret policy, the positionlessness offer after 1990 of Elizabeth Adam was metaphorically the chicken roasted on the spit. It is characteristic that not only the blouse of Elizabeth Adam, but also the chicken is of yellow color: [23, minute 24]



That the first motor cyclist took away by force the chicken roasted on the spit from Nicu CONSTANTIN, as the husband of the character acted by Elizabeth Adam, metaphorically refers to that the romanian national secret political organization held out the prospect of also using rape against Elizabeth Adam. This was made possible for it by the political turn of december 1989, at the time of communism it could do this only in her films because of the high-level state control of society: [23, minute 24]



The film presents the face of the second motor cyclist magnified to the entire screen, of which purpose is certainly to extend its effect on Elizabeth Adam for after viewing the film as well. This countenance symbolically mirrors the sexually “vitiating” [5, p. 140] and morally depraving anti-Elizabeth Adam personal secret policy of the romanian national secret political organization: [23, minute 25]



“Thank you, madam!” says the second motor cyclist. “We like how you cook.” [23, minute 25] With this, the romanian national secret political organization messages to Elizabeth Adam: “If you will not contract a newer marriage of convenience, from this time on your activity will consist of cooking, and your ‘audience’ of such males.”

The presumption of holding out the prospect of using rape against Elizabeth Adam is corroborated in the film by the rape attempted against the daughter of Elizabeth Adam as mother: [23, minute 31]





It is worthy of attention that the film subjects the daughter of Elizabeth Adam as mother to a greater corporal revelation. This certainly mirrors the reckoning of the romanian national secret political organization that it would be able to sexually “vitate” [5, p. 140] and morally deprave her in a greater measure than Elizabeth Adam, as it is capable of manipulating the romanian society in a greater measure than the hungarian society in Romania: [23, minute 53]



Finally, the girl is dressed in black, which certainly means that the purpose of the corporal revelation could be not only the spiritual and moral, but also the physical “annihilation”. [5, p. 130]

In 1990, Győző HAJDU was 61 years old. [14] For this reason, it could not be neglected the reckoning with that he would die, and Elizabeth Adam would have to undertake a subsistence forced labor. Certainly, the hairdresser programing was comprised in the plot in the first place for this reason. Further, the romanian national secret political organization did not exclude either the possibility that, becoming an “adherent of returning to nature”, [23, minute 37] Elizabeth Adam would undertake a piece of work of “shepherdess” [23, minute 37] in the Carpathians.

Certainly, partly with the purpose of preparing the public opinion, the film not by Elizabeth Adam represents the romanian national secret political conception Elizabeth Adam as “fairy of mountains” [23, minute 36] following that before december 1989 she appeared as a “fairy of Transylvania”, [1] particularly with her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun), in which she propagated with the words of Zsigmond MÓRICZ that Transylvania was a “fairyland” [1] and a “fairy garden”: [1] [23, minute 39]



For this case, the romanian national secret political organization cynically wishes success for Elizabeth Adam: ““Success for the pasturing!””: [23, minute 38]





### **3.10. The films of english language of Ion CARAMITRU**

From the above films it can be established that from all her fellow actors Elizabeth Adam was brought in the closest professional relation with Ion CARAMITRU, through the romanian film entitled “Bietul Ioanide” (Poor Ioanide) of 1980. On the basis of this, it could be presumed in national secret political circles that the marriage with a film actor or the marital control of Elizabeth Adam could be attained the most easily with Ion CARAMITRU. His film career of english language, carried out for the most part in the first part of the decade 1990, further increased his marital attraction before Elizabeth Adam both professionally and materially, with special regard to that in 1990 Elizabeth Adam had been in fact dismissed from the Marosvásárhely National Theater, and following that not one theatrical company received her. It had an effect in the same direction that in 1995 the british queen Elizabeth II awarded to Ion CARAMITRU the title of Honorary Officer of the Order of the British Empire, in 1996 in Romania he was appointed minister of culture, then in 1997 in France he was rewarded with the title of Knight of the Letters and Arts. [3]

From the romanian films of Elizabeth Adam, as well as from her hungarian film, it can be discerned the romanian, and respectively the hungarian national secret political will striving after attaining her marriage with a film actor or marital control. Following the romanian films entitled “Am fost şaisprezece” (We Were sixteen) of 1980 and “Bietul Ioanide” (Poor Ioanide) of 1980, the films of english language of Ion CARAMITRU further increased the probability of accomplishing the marriage between him and Elizabeth Adam. For this reason, it can be presumed that also the respective films of english language, but not only of british and american, but also of french, romanian, german and irish making were originated by national secret political organizations, in the framework of such a multinational conspirational collaboration, which manifests itself and finds corroborations also in the british and french state decorations of Ion CARAMITRU, as well as his romanian state political career, and of which purpose was to prepare Ion CARAMITRU both materially, and spiritually for a national secret political control of Elizabeth Adam within the frameworks of a marital relation.

Particularly the british film entitled “Two Deaths” of 1995 can be construed as a programing of Ion CARAMITRU to taking to wife and “destroying” [98, minute 15] Elizabeth Adam. The plot of the film is enacted at the time of the romanian “revolution” in 1989 in Bucharest, mostly in a big house furnished in an Illuminati style. The programing is for the most part carried out through Michael Gambon as the host doctor Daniel PAVENIC [Read approximately: dani 'el pave 'nik.] under the veil of telling episodes from his private life at the reception held by him: [98, minute 14]



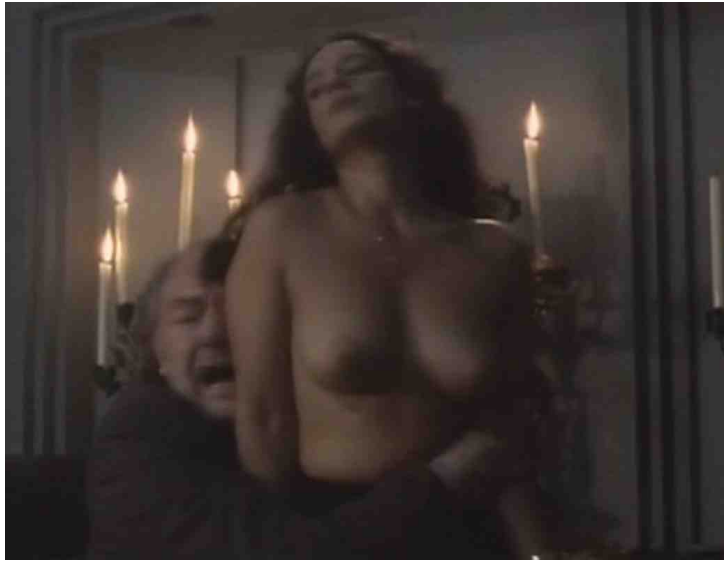
His mirroring scene refers to his Illuminati controlledness, namely the mirror image symbolizes the existence of the double or multiple personality necessary for that: [98, minute 17]



Later, under the pretext of a current failure, it is created a candle-lit micro-environment symbolizing the religion of the Illuminati, the satanism: [98, minute 47]



Michael Gambon programs Ion CARAMITRU to that, patterned after him as a doctor, he “choose to destroy” [98, minute 15] and take to wife the “mystery lady”, [98, minute 14] namely Ana [Read approximately: 'Ana.] — by whom one can understand Elizabeth Adam, so much the more because her first name resembles the surname of Elizabeth Adam, and is identical with the first name of the character of Elizabeth Adam in the film entitled “Doi bărbați pentru o moarte” (Two Men for One Death) of 1970 — on the basis of a “satanic deal” [98, minute 50] asserting corporality and sexuality, because Elizabeth Adam “despises him, and does not feel anything for him” [98, minute 51] — namely her spiritual love is mine [Note: See the chapter entitled “My Elizabeth Adam”.] — therefore sentimentally she cannot motivate Ion CARAMITRU to support the assertion of her progressive, humanist and non-nationalist spirituality. In one of the scenes programing corporality and sexuality, Michael Gambon as Daniel PAVENIC places himself in a one-eye position symbolizing the “all-seeing-eye” of the Illuminati, with which he refers to the Illuminati origin of the message: [98, minute 43]



The corporality is programed to Ion CARAMITRU with a painting as well: [98, minute 32]



Because of the radical change of the political circumstances and the professional situation of Elizabeth Adam, she would not unconditionally get at a film role in consequence of the marriage either, which the film expresses by that the doctor qualifies his wife, Ana as a “housekeeper”, [98, minute 15] and she performs the tasks of a “housekeeper” — namely, he qualifies Ana just as what Elizabeth Adam was qualified, and Ana did just what Elizabeth Adam did, particularly at the time of making this film, and generally from 1990 till the end of her life, under the marital national secret political control of the “great master” [10, minute 6] Győző HAJDU: [98, minutes 13 and 33]



In expounding the intension of the notion of “destruction”, [98, minute 15] under the pretext of the rifle-fires being in progress in the street, the film asserts the thought and practice of physical violence, corporal harm, and death — which are characteristic to the ideology and policy of the Illuminati — making it perceptible that the programers expect Ion CARAMITRU to “annihilate” [5, p. 130] Elizabeth Adam not only spiritually, but also physically. In this, he was required to view such scenes on the spot, [98, minutes 30 and 47]



moreover, to actively take part in them: [98, minutes 46 and 46]



The purpose of the programing is in all certainty to shape up in the consciousness of Ion CARAMITRU the second personality, which is fit for the attainment of the purposes of the Illuminati connected with Elizabeth Adam and attainable by the help of Ion CARAMITRU. The film programs this with a statue, a mirror, and a confectionery statuette, reinforcing this latter with the statement of Ion CARAMITRU: “It’s me”: [98, minute 62] [98, minutes 7, 31 and 62]







The film does not omit programing the thought of human sacrifice, which the american Illuminati is wont to practice in its rituals symbolically or really, and which expresses its supremacy, its disposition over the lives of humans, in this concrete case wanting to “annihilate” [5, p. 130] Elizabeth Adam behind the mask of Ion CARAMITRU, requiring Michael Gambon as Daniel PAVENIC to say before him: “I wanted to devour [Ana]”, [98, minute 24] then also recruiting the programing of this thought with Ion CARAMITRU himself: [98, minute 62]



But, naturally, this type of programing did not guarantee that in case of attaining his marriage with Elizabeth Adam Ion CARAMITRU will also attain the anti-Elizabeth Adam purposes of the Illuminati. It can be seen especially from the romanian film entitled “Bietul Ioanide” (Poor Ioanide) of 1980 that Elizabeth Adam had a great sentimental influence on Ion CARAMITRU, and for this reason in this marriage she would have had the possibility of using the financial situation, the social and political in-

fluence of her new husband for the assertion of her progressive, humanist and non-nationalist universal ideology, as she had done between 1974 and 1980 in the case of Győző HAJDU as well. The film depicts this potential situation, expressing the fear of the Illuminati and other national secret political organizations, so that the soldiers defending the romanian communist national state penetrate into the house, looking for weapons, on the following frame in an Illuminati one-eye pose, [98, minute 58]



the doctor does not want to obey, at which under the threat of a machine-pistol Ion CARAMITRU is programed to obedience, having him said: “Daniel, do just what he said!”, [98, minute 59]



while Ana is secreting and keeping on stock a pistol, which can be construed as a symbol of the progressive, humanist and non-nationalist universal-nation-making means of Elizabeth Adam imperiling the security of the national states: [98, minute 16]



As an expression of the culmination of the national secret political fears, Ana throws in her weapon, shooting at the soldiers from the balcony, [98, minute 92]



which means that, having fought down the Illuminati programing of Ion CARAMITRU to a “satanic deal”, [98, minute 50] Elizabeth Adam succeeded in making him stand by her through a sentimental motivation: [98, minute 94]



At this, the Illuminati — more exactly, the romanian national secret political organization “competent” according to the state of residence of Elizabeth Adam and Ion CARAMITRU, which is backed by the other participators in the anti-Elizabeth Adam multinational conspiracy, and of which romanian ethnic identity is designated with the specifically romanian facial expression of the type Ilarion CIOBANU [Read approximately: ilari 'on tfo 'banu.] [Note: Romanian actor.] of the soldier — symbolized by the soldier with a one-eye image, getting into a fury has both of them shot with a seemingly retarded bullet, similarly to the respective scene of the also Illuminati-originated film of Angelina Jolie entitled “Wanted” of 2008, with these “two deaths” the programing of the thought of death coming to a head, which the film expresses with its title as well: [98, minutes 94, 94 and 94] [99, minute 99] [98, minute 94]







From the point of view of the quantity of words of his roles and his anti-Elizabeth Adam programing, this british film entitled “Two Deaths” of 1995 can be considered the culmination of the film career of english language of Ion CARAMITRU. This is corroborated by that he received his “british imperial” decoration shortly after making this film. Earlier, in the british film entitled “Jute City” of 1991, in the french-american film entitled “Kafka” of 1991, and in the american film entitled “Citizen X” of 1995, he received roles poor in words and playing dumb scenes as well, with which he was certainly accustomed to the acting of english language, what is a manifestation of the national secret political will relative to this: [100, part 2, minute 5] [101, minute 30] [102, minute 8]





According to their common, national secret political origination and anti-Elizabeth Adam purpose, the other films of english language of Ion CARAMITRU follow the same personal secret political line as the british film entitled “Two Deaths” of 1995, but they emphasize the programing to death.

In the british film entitled “Jute City” of 1991, a group of scottish freemasons commit a serial murder. They motivate this with that “at night in the sky there can be seen only dead planets”, [100, part 7, minute 14] therefore once also the Earth shall have to die. This is in keeping with the population-reduction policy of the Illuminati. The film presents several corpses, from among which one has to be viewed by Ion CARAMITRU as well: [100, part 6, minute 1]





In the french-american film entitled “Kafka” of 1991, a secret society [9] controlling the state as well perform anti-human experiments on kidnapped humans, who regularly lose their lives. This likewise serial murder is in keeping with the mind-control experiments and practice of the american Illuminati and other national secret political organizations. Ion CARAMITRU plays the role of a member of an underground anarchist group, [9] who are “annihilated” [5, p. 130] likewise with a serial murder: [101, minute 59]



The american film entitled “Citizen X” of 1995 screens the penal case of the “most prolific serial killer in the russian history”, [102, minute 9] who committed 53 murders altogether. [9] The film presents several concrete cases, in which there act women as well, and which therefore had an instructive programing value in the relation of Elizabeth Adam for Ion CARAMITRU, but which he could see only during viewing the film. That this film was made with the national secret political purpose of the anti-Elizabeth Adam programing of Ion CARAMITRU, can be an answer to the question why a penal historical film had to be variegated with horror scenes: [102, minute 42]



In the american film entitled “Mission: Impossible” of 1996, a serial murder is committed against a team of american secret agents, murdering almost its each member. It seems that Ion CARAMITRU was not found suitable for playing a more important role, he received a short and secondary-screen role, [103, minute 1]



presumably with the purpose of not only programing him to murder, but also making him rich with this third most profitable film of 1996. [9] The film makes a reference to the american Illuminati inspiration with a one-eye image: [103, minute 1]



The german-romanian-french film entitled “Amen” of 2002, with its holocaust theme raises the programming to murder of Ion CARAMITRU from the level of serial murder to the level of genocide, with which it refers to the multinational character of the national secret policy of population reduction. Ion CARAMITRU plays the role of count Fontana, [3] which metaphorically expresses his financial and social position reached in consequence of his film career of english language, multinational state decorations, and romanian state political career: [104, minute 51]



A one-eye image of his refers to his Illuminati controlledness: [104, minute 88]



His political influence is made perceptible by the meeting of him as count Fontana with the pope: [104, minute 107]



With a painting made about his already died wife as a “sainted woman”, [104, minute 55] the film makes a reference to Elizabeth Adam and her national secret politically required death: [104, minute 55]



After all, his jesuit priest son is also “sent to chimney”, [104, minute 119] because he struggled for saving the jews, which refers to that the Illuminati and other national secret political organizations condemn to death those who set themselves against their national secret policies: [104, minute 117]



The Irish film of Ion CARAMITRU entitled “Adam & Paul” of 2004 has a significance in the relation of Elizabeth Adam, because the name of the leading character named Adam was presumably inspired by her surname, with this offering a manifestation of the anti-Elizabeth Adam programming of Ion CARAMITRU. In the last scene of the film presenting a day of two homeless and deprived young men, Adam dies, by this means neither this film omitting programming the death of Elizabeth Adam: [105, minute 119]





From the circumstances of making the films of english language of Ion CARAMITRU, it can be discerned such endeavors which may aim at disguising the identity of the originators of the films, and their national secret political will relative to drawing Ion CARAMITRU into films of english language. In this way, for the location of the plot and the shooting of the film of the BBC, certainly of mostly London and english control, entitled “Jute City” of 1991, was picked out not London or England, but Scotland, to where Ion CARAMITRU as Grigore [Read approximately: gri 'gore.] arrived on the board of a fishing-boat from Romania, of which country was presumably picked out not on the basis of the statistics of the dispersion according to country of origin of the number of fishing-boats anchoring in Scotland: [100, part 5, minutes 15 and 15]



For the location of the plot and the shooting of the french-american film entitled “Kafka” of 1991, there was picked out not France or the United States of America, but Prague in Czechia: [101, minutes 94 and 85]



and Ion CARAMITRU was picked out for the secondary role of one of the members of the underground anarchist group presumably not because there was found no one similar to him nearer to Prague.

With the film entitled “Citizen X” of 1995, the american HBO Pictures, [9] years after the ending of the cold war, screened the case of a soviet serial killer, albeit in this theme a much greater choice was at its disposal in the United States of America. For the location of the shooting, there was picked out not Russia, but Hungary, [9] but the relatively insignificant role of the member named Tatevsky of the committee supervising the investigation was offered not to an actor in Hungary, but to Ion CARAMITRU. [9]

For the location of the plot and the shooting of the british film entitled “Two Deaths” of 1995, the most important from the point of view of the anti-Elizabeth Adam programing of Ion CARAMITRU, there was picked out Bucharest in Romania, which was then probably the location of the permanent residence of Ion CARAMITRU, resulting from this presumably with the purpose of increasing the efficiency of the programing, namely that would have been also the location of the relation required between him and Elizabeth Adam.

For the location of the plot and the shooting of the american film entitled “Mission: Impossible” of 1996, there was partly picked out likewise Prague in Czechia: [103, minute 23]



For the location of the shooting of the german-romanian-french film entitled “Amen” of 2002, there was picked out likewise Bucharest in Romania, the probable location of the then permanent residence of Ion CARAMITRU, in spite of the fact that the location of its plot is Poland. [3]

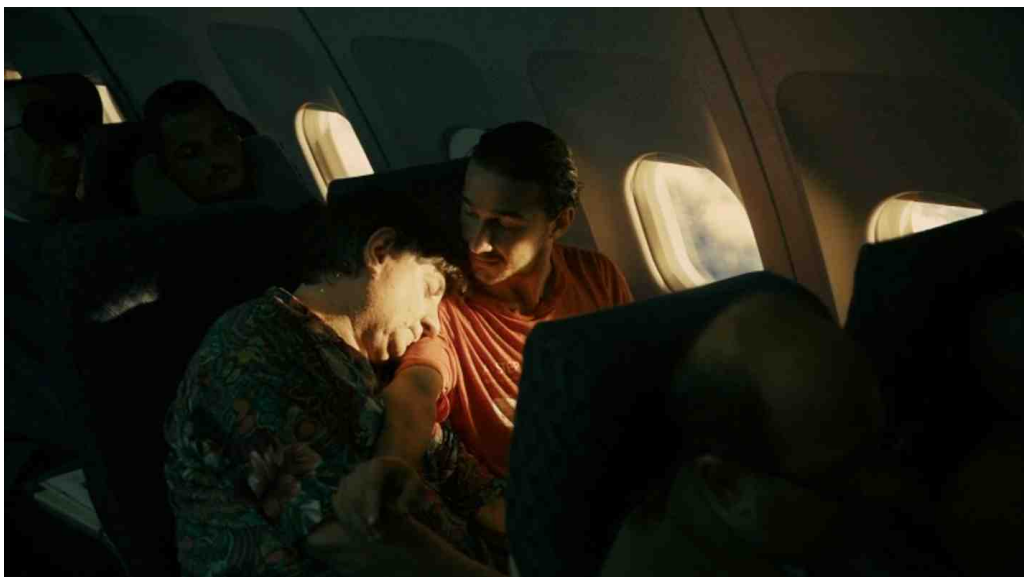
In the framework of this research, the above presented films of english language of Ion CARAMITRU constitute the most extensive and connected manifestation of the anti-Elizabeth Adam multinational conspiracy. The common trait of these films is not only that they have it acted Ion CARAMITRU as the closest film-actor partner of Elizabeth Adam, but also they unanimously assert the ideology of serial murder, in this they concertedly raise the number of murders to the genocide, and pay a stressed attention generally to Central-Eastern Europe, and particularly to Romania as the state after the citizenship and residence of Elizabeth Adam.

The main participators in this anti-Elizabeth Adam multinational conspiracy, mostly manifesting itself in the first half of the decade 1990 in films, are the same as which separately cropped up already much earlier as well in the course of her life. In this way, the film entitled “Two Deaths” of 1995, carrying out the overwhelming part of the anti-Elizabeth Adam programing of Ion CARAMITRU, possibly programing the murder of Elizabeth Adam through the character named “Ana”, originates in the same Great Britain where in the second half of the decade 1960, at the time of the theatrical institutional studies of Elizabeth Adam, there was created the song of Tom Jones entitled “Delilah”, possibly programing the murder of Elizabeth Adam through the character named “Delilah”. The films entitled “Kafka” of 1991 and “Amen” of 2002 partly originate in the same France where in the first half of the decade 1970, after that Elizabeth Adam had gone to wife to Győző HAJDU, there was made the erotic serial film entitled “Emmanuelle”, which was suitable for the “annihilation” [5, p. 130] of the progressive, humanist and non-nationalist universal ideology of Elizabeth Adam. The film entitled “Amen” of 2002 partly originates in the same Germany from where in 1969, before Elizabeth Adam would have begun her theatrical career, the actor Hans KRAUS traveled to Romania to act together with Elizabeth Adam in the film entitled “Doi bărbați pentru o moarte” (Two Men for One Death) of 1970, and presumably to exclude the possibility of her individual-reciting-evening career with a marriage with her, and where in the second half of the decade 1970, at the time of the individual-reciting-evening career of



Elizabeth Adam, there was made the erotic film entitled “Vanessa”. The films entitled “Kafka” of 1991, “Citizen X” of 1995, and “Mission: Impossible” of 1996 partly or wholly originate in the same United States of America, where in 1982 Elizabeth Adam was not offered a role even by the “specialists in Hollywood”, [5, p. 162] before whom she had performed her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun), of an “international level”, [5, p. 210] because she could not or would not fulfil the conditions of the american self-assertion.

The titles of the films of english language of Ion CARAMITRU not drawn in this research because of lack or irrelevance refer to that they follow the same national secret political line as the above-presented films: “A Question of Guilt” of 1993, “An Exchange of Fire” of 1993, “Deep Secrets” of 1996, “The Necessary Death of Charlie Countryman” of 2013. It is characteristic that in the last film also Ion CARAMITRU himself as Victor IBĂNESCU [Read approximately: 'viktor ibə 'nesku.] dies, [106, minute 15]



Beyond the intentions of the film-originator american Illuminati, this scene can also express that the potential anti-Elizabeth Adam personality of Ion CARAMITRU has died. Namely, the following year, in 2014, Elizabeth Adam lost her life, presumably with a natural death, without having made it possible for a “great master” [10, minute 6] the execution of one of the multinational programings directed against her life.

#### **4. The Cenuclul Flacăra (The Flame Circle) as an anti-Elizabeth Adam national secret political means**

The Cenuclul Flacăra (The Flame Circle) belongs to those marked phenomena which can be brought into a cause-and-effect connection with the marriage of Elizabeth Adam with Győző HAJDU, as well as with the immediate and necessary consequence of that, the individual-reciting-evening career of hungarian language of Elizabeth Adam propagating progressive, humanist and non-nationalist political-ideological principles.

Similarly to Győző HAJDU, Adrian PĂUNESCU is one of those “great masters” [10, minute 6] performed by Elizabeth Adam with her individual reciting evening entitled “Vadrózsák” (Wild Roses) of 1978 of whom the national “Dragons” made use particularly in controlling Elizabeth Adam, and generally in implementing their personal secret policy relative to her. In the life of Elizabeth Adam, Adrian PĂUNESCU played on the romanian language territory the same role as Győző HAJDU did on the hungarian language territory. Namely, both these relations came into being on the basis of national secret political reasons and purposes, and were subordinated partly to her function, [Note: See the point entitled “My Elizabeth Adam”.] and partly to her professional activity.

Both Adrian PĂUNESCU and Győző HAJDU were open and widely-known supporting-pillars of the Ceaușescu regime. On the national secret political level, however, there is an essential difference between them: while Adrian PĂUNESCU was in the service of the romanian national “Dragon” manipulating the Ceaușescu regime, then the Iliescu regime, Győző HAJDU was in the service of the hungarian ethnical “Dragon” in Romania. This manifests itself also in that after the mock revolution in 1989 Adrian PĂUNESCU could undisturbedly assert himself further on the field of both culture and politics, and Győző HAJDU could do the same thing only by the help of Adrian PĂUNESCU, and through him of the state president Ion ILIESCU [Read approximately: yon ili 'esku.] and of the Prime Minister Petre ROMAN. [Read approximately: 'petre 'romɒn.] [52] Resulting from this, these two “great masters” [10, minute 6] asserted different political lines in given cases in the relation of Elizabeth Adam as well, which can be seen also from that the performance of the Adam-Hajdu professional collaboration would be much greater.

Győző HAJDU declared Adrian PĂUNESCU as being his “best friend”. [52] This friendship of “court poets” certainly came into existence in the “court”, and expresses the international friendship, between a nation and an ethnic group, of the romanian national “Dragon” and the hungarian ethnical “Dragon” in Romania relative to the person of the humanist and non-nationalist Elizabeth Adam qualified as “dangerous”: [77]



A more profound cause of the relation of Elizabeth Adam with Adrian PĂUNESCU is constituted by the decision of the romanian national “Dragon” taken subsequently to summer 1978 [Note: See the point entitled “My Elizabeth Adam”.] that in stifling the spirituality of Elizabeth Adam, it would “annihilate” [5, p. 130] her individual-reciting-evening career arching “from the ground away upwards” [22] on the hungarian language territory, and for an alternative it would offer her the possibility of such a self-assertion on the romanian language territory, which would in the least measure possible ensure her the “eradiation” [5, p. 164] of her “strong individuality”, [5, p. 181] personality and spirituality.

In making this “endeavor of the deadly destiny” [1] evident, on 8 march 1984 Elizabeth Adam reveals with her interview given to the daily *Vörös Zászló*: “The podium art is today no longer only an exceedingly difficult professional work for me, but a form of existence, form of life as well. It has become such an everyday need, calling, from which no kind of stage occupation or film role can remove me.” [5, p. 181] With this, Elizabeth Adam not only corroborates that the national secret political purpose of her intensive film career between 1979 and 1982, then of her acting of *Cenaclu Flacăra* (Flame Circle) was her “removal from the podium art”, but also makes it evident that the “*A nap árnyéka*” (The Shadow of the Sun) became the last individual reciting evening of her life not of her will, and albeit the romanian national “Dragon” could not “remove her from the podium art”, but after 1980 it could hinder the cropping up in her dramatic-art life of newer individual reciting evenings of hungarian language.

The romanian national “Dragon” had to cease the intensive film career of Elizabeth Adam in 1982, as she was not willing to go to wife to a film actor, and in this way her career could not be covertly made exclusive. It is worthy of attention that from among her romanian national secret political husband candidates in or relative to her films between approximately 1979 and 1982, not even the film-actor “great masters” [10, minute 6] Sebastian PAPAIANI, Ion CARAMITRU and Ovidiu Iuliu MOLDOVAN were able to place Elizabeth Adam on a film career with a marriage, by this means she giving evidence of that she was willing to establish only professional relations with the romanian language territory. For this reason, in the “breaking on the wheel” [29] of her individual-reciting-evening career, the romanian national “Dragon” was in 1982 under the necessity of resorting to its most powerful anti-Elizabeth Adam national secret political means: the *Cenaclul Flacăra* (The Flame Circle).

The *Cenaclul Flacăra* (The Flame Circle) was founded in 1973, [3] therefore around the time when Elizabeth Adam was preparing the first piece of her individual-reciting-evening career of hungarian language, the “*Harangtisztán*” (Bell-clearly), and probably subsequently to that she had gone, or the Se-

curitate had learned that she would go to wife to Győző HAJDU. With her this marriage, Elizabeth Adam “penetrated the ‘objective’”, [43] and consequently the Securitate — as in all the similar cases — had to open a dossier in the matter. [43] From here, it can be presumed that the romanian national “Dragon”, the Ceaușescu regime and the Securitate saw an outstanding national-security risk in Elizabeth Adam and the Hajdu-Adam couple, and with the purpose of its later possible neutralization they had Adrian PĂUNESCU founded the *Cenaclul Flacăra* (The Flame Circle). Otherwise, the presumption that in the person of Elizabeth Adam they had seen a national-security risk already at the very beginning of her dramatic-art career — and for this reason already then there was held out the prospect of throwing in the films against her expectable individual-reciting-evening career — is also corroborated by that she was invited to act in the film entitled “Doi bărbați pentru o moarte” (Two Man for a Death) of 1970, with which there was not only attempted the bringing about her marriage with a film actor, but also created a precedent for the situation when there would concretely arise the need of throwing in the films — which, after all, happened in summer 1978 — there was not evident the possible opinion, that the films were means of stifling the spirituality of Elizabeth Adam.

The personality of Adrian PĂUNESCU was so created by the “god of romanians”, namely the romanian national “Dragon”, that in his qualities, he far surpassed the above film husband candidates of Elizabeth Adam. Beyond that, certainly, he as well possessed a spiritual complexion relatively attractive for Elizabeth Adam, as a poet Elizabeth Adam could recite him — and in this way she could establish a close spiritual professional relation with him — as the chief of the *Cenaclul Flacăra* (The Flame Circle) he was her employer as well, and as a “court poet” and propagandist of Nicolae CEAUȘESCU he had political influence as well. But Adrian PĂUNESCU surpassed even the husband of Elizabeth Adam, as Győző HAJDU did not employ her. Therefore, it could be founded the hope and expectation of the romanian national “Dragon” on that the personality of Adrian PĂUNESCU even in itself would be able to “annihilate” [5, p. 130] the individual-reciting-evening career of Elizabeth Adam with a marriage.

Because Elizabeth Adam proved to be willing to enter only into professional relations with the romanian language territory, and the romanian national “Dragon” was aware of that its professional offer would not satisfy the self-assertion demands of Elizabeth Adam, it could not be sure of its being able to integrate her completely and long-lastingly with the romanian society. This is programed with the film entitled “*Calculatorul mărturisește*” (The Computer Testifies) of 1982, in which they had Elizabeth Adam played the role of a foreign citizen committing crimes against the romanian national state. This refers to that the romanian national “Dragon” reckoned on that the “breaking on the wheel” [29] of her individual-reciting-evening career on the hungarian language territory at any price, as well as her dissatisfaction in connection with her professional self-assertion on the romanian language territory would after all prompt Elizabeth Adam to emigrate to the Occident, she would become an “enemy” to the romanian national state, which would make it necessary the presentation of the “bill”, [18, minute 85] namely her further persecution by the help of the Securitate, inclusive of the mock criminal trials to be trumped up against her.

After the application of film-artistical relations of sexual character proved to be resultless as well, Elizabeth Adam was invited to the *Cenaclul Flacăra* (The Flame Circle). “I first stepped up on the stage of the *Cenaclu* in 1982 in Bucharest, in a performance in the Polyvalent”, [Note: Sports hall.] [6] reveals Elizabeth Adam, with her interview probably accorded in october 2010. “With a short time before I had come back to the country from tours in Europe and America. Adrian PĂUNESCU noticed me, said me to come in the *Cenaclu* to recite, sing.” [6] And Elizabeth Adam must not have said no to the desire of such a “great master” [10, minute 6] as Adrian PĂUNESCU.

The public mission of the *Cenaclul Flacăra* (The Flame Circle) was to discover persons possessing artistic talent, and to ensure them a chance of self-assertion, or of “flying about from the ground away

upwards”, [22] wording with a *szilágyist* metaphor. In this respect, Adrian PĂUNESCU “recruited secondary-school girls as well”. [12] Further, he also supported “the career of artists known, but less recognized” [78] at that time. However, Elizabeth Adam did not belong to any of those classes, as in 1982 on the hungarian language territory — inclusive of the West-European and the overseas hungarian language territory as well — she enjoyed a wide home and foreign recognition. Consequently, with calling her to the *Cenaclul Flacăra* (The Flame Circle), Adrian PĂUNESCU down-graded Elizabeth Adam from a woman dramatic artist arrived on the hungarian language territory to a woman dramatic artist fledgling on the romanian language territory.

Therefore, in the exceptional relation of Elizabeth Adam, Adrian PĂUNESCU carried into effect a “forced alighting” between the hungarian and the romanian language territories. That he did this on behalf of the romanian national “Dragon”, he gave away with that he affirms already in his article appeared on 11 december 1982 on the occasion of the 100th performance of the “*A nap árnyéka*” (The Shadow of the Sun): “The dramatic artist Elizabeth Adam has reached the culmination of her career.” [5, p. 175] Consequently, Adrian PĂUNESCU knew it in advance that Elizabeth Adam, in her individual-reciting-evening career — which “ensured for her the possibility of a permanent development” [5, p. 164] — would not conquer still higher peaks. Further, the surname of Adrian PĂUNESCU referring to the peafowl as a bird incapable of flying by virtue of its nature: [Păunescu (romanian) → păunescul (romanian) = the peafowlish one.] programs: “Adrian PĂUNESCU carried into effect the ‘forced alighting’ of Elizabeth Adam not from national secret political entrusting, but by virtue of his own nature.” This means that, in choosing the person of Adrian PĂUNESCU as an anti-Elizabeth Adam national secret political means, a determinant role had his surname of covering value for the romanian national “Dragon”, which reflects the personality-creating power of the romanian national secret political organization in special, and that of the ethnical and the national secret political organizations in general, and proves their ideological unity relative to the persons qualified by them as “dangerous”.

“According to an artist — who in the years 1970 and 1980 was a member of the *Cenaclu*, an eye-witness, who saw everything from a short distance, and who spoke on condition that his identity be not published — Păunescu, the guru of the *Cenaclu*, was a bearer of the message of the party, he possessed a strategy of an RCP activist: he promoted artists of hungarian ethnicity, in order to show the world the harmony among all the citizens of the socialist Romania — ‘romanians, hungarians, germans, and other nationalities.’ The *Cenaclu* went through the towns and villages of the country, arranging performances in cultural houses, cultural homes and stadiums. In the tours, the circle traveled in a column of automobiles in a strict succession. In front, there was the Mercedes of the bard, there followed an ARO, [Note: A jeep of romanian make.] then a microbus, and finally an old autobus. In the ARO, there got places the favorites, the intimates of Păunescu. The microbus was destined for the ‘second wave’ of the privileged, and in the autobus there was to be found the bulk of the *Cenaclu*. All began the ‘apprenticeship’ in the autobus. When someone entered the graces of Păunescu, she was promoted to the microbus or the ARO. The persons being in his graces habitually got into his bed as well. Although Elizabeth Adam — a superb woman dramatic artist from *Târgu Mureș* — was gone to wife to a local staff, her relation with the bard was more than professional”. [12]

Consequently, it can be seen from the circumstances of its foundation, from its “Flame” naming, structure and running, as well as from its relation with Elizabeth Adam that, in its national secret political mission relative to Elizabeth Adam, the *Cenaclul Flacăra* (The Flame Circle) was an artist detachment under the command of Adrian PĂUNESCU founded, constructed, then thrown in with the purpose of carrying into effect the “annihilation” [5, p. 130] of the individual-reciting-evening career of Elizabeth Adam and her complete and long-lasting integration with the romanian society through a *Cenaclu* (Circle) marriage, as well as the carrying into effect of the fading of her personality and the stifling of her spirituality through a professional socialization.

While between approximately 1979 and 1982 in connection with her films, annually at least one, beginning with 1982 in the *Cenaculul Flacăra* (The Flame Circle), annually certainly a few tens of artists partly selected set to her person had to try to get near Elizabeth Adam as husband candidates of the romanian national “Dragon”.

Under such circumstances sang Elizabeth Adam the version musicalized by Endre SÁROSSY [Read approximately: 'endre 'ja:rofi.] of the verse of the romanian poet in Romania Mihai EMINESCU entitled “Lacul” [Read approximately: 'lakul. In the english language: The Lake.] on the stage of the *Cenaculul Flacăra* (The Flame Circle). As in general with her individual art, also with this verse she certainly “shows something from herself” [20] and from the circumstances of her life. In this way — besides “showing” the color symbolism of her universal-nation-making means [Note: See my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”.] — Elizabeth Adam informs about that in the relation of her private life in the *Cenaculul Flacăra* (The Flame Circle) she “waits for” [79] her beloved to “rise to view”, [79] but because “she is not coming”, [79] she has to “yearn and suffer alone”. [79] With the feminine gender of “she”, she may refer to her romanian film entitled “*Calculatorul mărturisește*” (The Computer Testifies) of 1982, of which main sexual purpose was bringing about a her lesbian relation. Therefore, Elizabeth Adam neglected the male artists swarming around her, constituting her national secret political husband candidates, and lived “alone” also in the expanded and united community of the *Cenaculul Flacăra* (The Flame Circle). With this verse, Elizabeth Adam confirms the hypothesis of the national secret political endeavor directed to her marriage, as well as with the satiric reference of the message she gave cause for the romanian national “Dragon” to qualify her individual art as “mockery and play beating”. [23, minute 83]

“The blue lake of woods  
Covered with yellow water-lilies,  
Quivering from white circles,  
Is shaking a bark.

And I am passing along the shore,  
Maybe hearing and waiting for her  
To rise to view from the reeds,  
And lightly fall on my breast.

Let’s float overcome by charm  
Under the light of the gentle moon,  
The wind lightly sigh in the reeds,  
The waving water sound by us.

But she is not coming, alone  
In vain I yearn and suffer  
By the blue lake  
Covered with yellow water-lilies.” [79]

Cornel DIACONU, [Read approximately: kor 'nel di 'akonu.] the stage manager of the film entitled “Te salut, generație-n blugi!” [Read approximately: te sa 'lut dʒene 'rɒtsien bludzy. In the english language: I Greet You, Generation in Blue Jeans!.] made about the *Cenaculul Flacăra* (The Flame Circle) between 1980 and 1983, said: “Adrian PĂUNESCU did not have many mistresses in the *Cenacul*. There were, however, the persons joined the circle, whom he took with him. Elizabeth Adam or the

woman chess player Margareta MUREȘAN [Read approximately: marga 'reta mure 'ʃan.] are only two from among those, about whom I know. I think, for the most part, not he conquered the women, but the women conquered him. Adrian PĂUNESCU was like a big child. If someone told him a fair word, from her entire soul, he instantly melted. You did not recognize him any longer. In spite of the fact that he had a very intensive sentimental life, lining up the conquests on a band-conveyor, Adrian PĂUNESCU was married only twice, first with the poetess Constanța BUZEA [Read approximately: kon 'stantsa 'buzea.] then with Carmen ANTAL. [Read approximately: 'karmen 'antal.] From among his verses of the best quality, many came to writing due to women. They had become true muses for him.” [80]

On the basis of the above, it can be presumed that Elizabeth Adam as well became a muse of Adrian PĂUNESCU, and as such she left her mark in his poetry. From among his verses made accessible on the internet, only one, that entitled “O iubesc pe Albă ca Zăpada” (I Love Little Snow-White) appears to have been inspired by Elizabeth Adam, with regard to its content referable to Elizabeth Adam, and to that the conception “Little Snow-White” is asserted referred to her person also by her romanian film entitled “Am fost șaisprezece” (We were sixteen) of 1980.

With this verse, Adrian PĂUNESCU reveals that one of his missions was: “My sword slash women”, from among whom: “I love Little Snow-White,” who was like the snow not only in her color, but also in her spirituality, therefore for her “the cold is nice” and: „Her law is our remoteness”. Adrian PĂUNESCU: “I’m afraid, to my ardent embrace she shall be melting”, with this he certainly alluding to that the corporal love of Elizabeth Adam and a Cenușărie (Ash-Girl) marriage of hers was capable of “annihilating” [5, p. 130] her humanist and non-nationalist spirituality. But, at the same time, Adrian PĂUNESCU knew that this would not come true, as Elizabeth Adam: “To be, she will not be ours,” namely she would not completely and long-lastingly integrate with the romanian society. [81]

“My sword is cold shedding tears,  
When getting before I see her,  
I love Little Snow-White,  
Her eye blue to decline.

At times, she also says words,  
Such as that the cold is nice,  
However, my ardent embrace  
May bring her down from herself.

Her law is our remoteness,  
To be, she will not be ours,  
In her eyes blue tears are glinting,  
I’m afraid, she shall be melting.

I keep my sword in a piece of ice,  
I don’t even wait for the day to be breaking,  
And I start towards Little Snow-White  
In order to touch her, but without her melting.

And I feel cold, but she's much dearer to me,  
And I freeze to death guarding her guiltily,  
And I'm afraid, she'll run away to the tale,  
And a breaking shall carry her there away.

My sword is a scented needle ice,  
To slash women around itself,  
I love Little Snow-White,  
And for her sake, in the tale i will die." [81]

It is characteristic that in her individual reciting evening entitled "A nap árnyéka" (The Shadow of the Sun) of 1980, Elizabeth Adam compares herself to a "sharp sword". [1, minute 4] On the one hand, this corroborates the presumption of the inspiration of the above verse by Elizabeth Adam, and on the other hand it can refer to that if a marriage Păunescu-Adam had come into being, the Ceaușescu regime would have intended to utilize Elizabeth Adam for political purposes, in the first place through Adrian PĂUNESCU.

While the dramatic-artist-politician relation Adam-Hajdu resulted between 1974 and 1982 in four get-ups, four individual reciting evenings, their wide romanian and foreign diffusion, as well as four long-play gramophone disks, the poet-dramatic-artist relation Păunescu-Adam made it possible between 1982 and 1985 that in tours in the romanian national state, on the stage of the Cenaclul Flacăra (The Flame Circle), Elizabeth Adam "sang hungarian folk-songs — in hungarian, but in romanian as well, because Adrian PĂUNESCU had them translated — such as the 'Virágom, virágom' [Darling, Darling] and the 'S-a vărsat Târnava Mică.' [The Târnava Mică Has Run over], that Adrian PĂUNESCU wrote her the song entitled 'Femeia de gardă.' [The Guard Woman]", [6] and that she recited from verses of romanian and hungarian poets. [38] Therefore, instead of political support, Elizabeth Adam got a seat in the ARO or the microbus of the Cenaclu (The Circle), the mostly her own creative and extensive get-ups were replaced with a song and folk-song translations of Adrian PĂUNESCU, the place of the individual reciting evenings filling entire performances was taken over by singing or reciting of a few minutes, she had to share the stage with numerous artists, she had to renounce the foreign acting and the long-play gramophone disks.

Wording with "dragonian" words, instead of "flying about from the ground away upwards", [22] Elizabeth Adam got a "gliding-flight", which the romanian national "Dragon" had foreshadowed with the film entitled Zbor planat (Gliding-flight) of 1980. Therefore, Elizabeth Adam had to be relatively dissatisfied with her professional relation with Adrian PĂUNESCU. Certainly, she would have liked to continue her individual-reciting-evening career with the support of mostly political character of Győző HAJDU, but instead of this the romanian national "Dragon" coerced her into the professional and "more than professional" [12] relation with Adrian PĂUNESCU. From 1982, in her professional self-assertion, Elizabeth Adam was bound to Adrian PĂUNESCU, to the Cenaclul Flacăra (The Flame Circle), and to the romanian language territory by national secret political bonds hardly perceivable, but for her feelable.

In her films between 1980 and 1981, Elizabeth Adam through scenarios was brought to have pecks with Sebastian PAPAIANI, to enter with the entire body into an intimate relation with Ion CARAMITRU, then to come relatively near to Ovidiu Iuliu MOLDOVAN. In the Cenaclul Flacăra (The Flame Circle), naturally, there was no film scenario. On the contrary, there was a predetermined mechanism and order there as well, through which any woman artist picked out by Adrian PĂUNESCU could regularly get into a "more-than-professional" [12] relation with him. And in 1982, Adrian PĂUNESCU picked out Elizabeth Adam as well. From this point of view, therefore, the Cenaclul



Flacăra (The Flame Circle) appears as a national secret political means of surpassing the scenarios of the films of Elizabeth Adam.

On the cover of the issue of december 1982 of the magazine Cinema, there was represented Elizabeth Adam in the company of Mihail STAN, [Read approximately: mihail stən.] both as “actor of theater and film, and star of the Cenaclul Flacăra”: [115]

**ci  
ne  
ma**  
Nr. 11  
Anul XX (239)  
Revistă a Consiliului  
Culturii și Educației Socialiste  
București, noiembrie 1982



**Ce așteaptă  
oamenii muncii  
de la  
cinematografia noastră?  
În primul rînd:  
filme de actualitate!**



About the circumstances of the origin of the photo, it can be presumed that someone, for example Ecaterina OPROIU, [Read approximately: ekate'rina op'rojɔ.] the editor-in-chief of the magazine Cinema, offered for Elizabeth Adam and Mihail STAN the publication of their common photo on the cover, making reference to that they both were not only “stars of the Cenaclul Flacăra”, but also film actors. This is corroborated by the background of the photo as well, which presents several covers of the magazine Cinema. This offer was certainly attractive, acceptable and irrefusable for Elizabeth Adam as well, as the background of the photo made it probable that, apart from those presented by the photo and the added text, there was no other relation between them. However, the offer had also at least one price, which she had to pay: certainly, the most humans did not examine the background of the photo, and for this reason they could suspect other relations between them.

It can be put the question that what motivated this popularization and apparent honoring of Elizabeth Adam. It cannot be presumed that her restricted film-art performance or Cenaclu-Flacăra (Flame-Circle) career scarcely begun made her worthy of them, well both in the field of the romanian film art, and in the circles of the Cenaclul Flacăra (The Flame Circle) there were many much more persons worthy of them. On the basis of these, it can be presumed that the instruction for this was given neither by Ecaterina OPROIU, and nor — all the less — by Adrian PĂUNESCU, for whom latter Mihail STAN could have been a rival in respect of the feminine graces of Elizabeth Adam, if her conquest had not been the common mission of the detachment of the male community of the Cenaclul Flacăra (The Flame Circle). Therefore, obviously, the instruction had to be given by the romanian national “Dragon”, presumably in order for it to implement, at least on the level of appearance, what it had planned with the anti-Elizabeth Adam personal secret political mission of the Cenaclul Flacăra (The Flame Circle), what it had metaphorically expressed with its name, but of which implementation it could not be sure at all: presumably for the first time in her life Elizabeth Adam did not appear with Győző HAJDU outside of her life of dramatic art, but in the company of a male member of the Cenaclul Flacăra (The Flame Circle), for an expression of the erotic “flame” having been made regularly dominate in its circles, with this having practically programed the possibility and requirement of that she would separate from her husband and from the hungarian language area in Romania as well.

This issue of the magazine Cinema manifests the duality of the romanian national secret policy in the relation of the ethnical minorities and the persons pertaining to the ethnical minorities at the time of the “Ceaușescu epoch”: the romanian national state strove to collectively assimilate the ethnical minorities,

and the persons who succeeded in preserving their ethnical identity lived in harmony with the romanian people. This is how it was with the case of Elizabeth Adam as well: her films endeavored to romanianize her, among others with that they named her “Elisabeta Adam”, and brought her into close professional relations with actors of romanian ethnicity, but in the *Cenaclul Flacăra* (The Flame Circle) she was named “Erzsébet” — what this time exceptionally there has done the magazine *Cinema* as well — as one of its missions was to “show the world the harmony among all the citizens of the socialist Romania — ‘romanians, hungarians, germans, and other nationalities,’” [12] and as long as she remained of hungarian ethnicity the official interethnic harmony was due to her as well. It is to be remarked that this could not have been differently, as without this mission of the *Cenaclul Flacăra* (The Flame Circle) the invitation of Elizabeth Adam of hungarian ethnicity into a *Cenaclu Flacăra* (Flame Circle) asserting only the romanian culture would have been too dissonant, an evidently anti-Elizabeth Adam act, namely there was a need for this mission of the *Cenaclul Flacăra* (The Flame Circle) in order to camouflage its character of anti-Elizabeth Adam national secret political means.

Therefore, as distinguished from Elizabeth Adam, besides the displayed artistic creative qualities, Mihail STAN willy-nilly had a romanian national and personal secret political operative quality as well: he was also a secret agent of ethnical and cultural assimilation, who posted himself beside Elizabeth Adam partly to assimilate her ethnically, but in this particular case culturally as well, and, due to the relative wisdom of the romanian national secret policy, he could have presented his action as a success story even if after all he was not to succeed at all in assimilating Elizabeth Adam, well in this way he could present before the public specially the personal ethnical harmony between him and Elizabeth Adam, and generally the social ethnical harmony between the romanian people and the hungarian ethnical minority. And my hypothesis, according to which all these national and personal secret political actions originate in the same entity, termed by me “romanian national secret political organization”, which had raised the person of Nicolae CEAUȘESCU to the political surface of the romanian communist national state with the mission to implement its open policy, is corroborated also by the magazine *Cinema* among others with the cover photo of its issue of april 1980, which pictures Nicolae CEAUȘESCU himself as “the first actor of the country” in the role prescribed and cast for him by the romanian national secret political organization: [109]





**Cine  
ma**  
Nr. 4  
Anul XVIII (208)  
Revistă a Consiliului  
Culturii și Educației Socialiste  
București - aprilie - 1980

**TRĂIASCĂ ROMÂNIA!**  
**TRĂIASCĂ PREȘEDINTELE EI!**

There elapsed months and years, and the relation Păunescu-Adam did not reach the marriage. The writing of the song entitled “Femeia de gardă” (The Guard Woman) indicates the time when the romanian national “Dragon” became aware of that neither the artists of the *Cenaclul Flacăra* (The Flame Circle), nor Adrian PĂUNESCU himself were able to break Elizabeth Adam in her “standing on guard” [2, minute 1] executed in the ethnical secret political bonds of the hungarian ethnical “Dragon” in Romania. [Note: See the point entitled “My Elizabeth Adam”.] Mainly that not even the “guru” [12] was able to carry his “more-than-professional” [12] relation with her to the marriage, that Elizabeth Adam was not willing to go to wife to Adrian PĂUNESCU either, extremely offended the romanian national “Dragon”. For this reason, in june 1985, it utilized the arising of a meteorologically certainly forecast tempest in the stadium in Ploiești [Read approximately: plo 'yefty.] to create a sham reason for the “annihilation” [5, p. 130] of the *Cenaclul Flacăra* (The Flame Circle), as well as for carrying out the “forced alighting” of Adrian PĂUNESCU proved to be inefficient. In this way, with ceasing the *Cenaclul Flacăra* [Flame Circle] and his reign at the periodical *Flacăra*, as well as with the opening against him of a criminal dossier, [12] it has programed the sham explanation: “Elizabeth Adam did not go to wife to Adrian PĂUNESCU, because there had not been enough time for forming a marriage, and he ceased to be who he had been.”

“Carmen ANTAL was not the first hungarian woman promoted by Adrian PĂUNESCU, she came on the terrain ‘hewed down’ by Elizabeth Adam. She was one of the many secondary-school girls recruited by Adrian PĂUNESCU, little pretty, chestnut-brown, blue-eyed. She entered directly in front.” [12] When in 1985, after the tragical events in Ploiești, the authorities visited the home of Adrian PĂUNESCU, Carmen ANTAL had already been living with him for a longer time, although she was a minor. His dossier also contained the accusation of corruption of minors.” [12] On the basis of the above, it can be presumed that the cropping up of Carmen ANTAL in the *Cenaclul Flacăra* (The Flame Circle) and in the life of Adrian PĂUNESCU was provoked by the romanian national “Dragon” with the purpose of creating a sham explanation to that why there had not come into being a marriage between Adrian PĂUNESCU and Elizabeth Adam: “Adrian PĂUNESCU had not taken Elizabeth Adam to wife because Carmen ANTAL was prettier and younger on the terrain of the beech-wood of the *Cenaclul Flacăra* [The Flame Circle] hewed down by Elizabeth Adam.”

That neither with the films, nor with the *Cenaclul Flacăra* (The Flame Circle) it managed to gain the marriage of Elizabeth Adam for a sham reason of the discontinuance of her individual-reciting-evening career, did not held up the romanian national “Dragon” to “annihilate” [5, p. 130] the individual-reciting-evening career of Elizabeth Adam. Certainly already in 1978, it reckoned with the possibility of the failure of its action relative to the re-marrying of Elizabeth Adam, and accordingly, it drew up its anti-Elizabeth Adam personal secret policy so that its carrying out would be productive of a relatively suitable sham explanation for the discontinuance of her individual-reciting-evening career also without the marriage of Elizabeth Adam: “Elizabeth Adam ended her individual-reciting-evening career not to the effect of a secret political pressure, but of her own free will, because with the films and the *Cenaclul Flacăra* (The Flame Circle) she had socialized herself professionally to the point that she no longer demanded individual reciting evenings.”

But, naturally, the romanian national “Dragon” could not be sure of that this sham explanation would stand the test of the practice. One of the reasons why there arose its need for the film entitled “*Pădurea de fagi*” (The Beech-wood) of 1987, in which and with which it did everything in its power to cast the socialization of Elizabeth Adam out of the professional limits, and to carry it to the moral depravation. There constitutes the implementation of this policy the corporal revelation experienceable in the relation of Elizabeth Adam in this film. At the same time, the film formulates, publishes, moreover, endeavors to put into practice a newer sham explanation of why Elizabeth Adam did not go to wife to a her colleague “better befitting” her: “Because he demands not only a husband, but also a multitude, a

‘wood’ of men, without regard to their professional background.” Further, as a sort of punishment and revenge of the romanian national “Dragon”, this film carries into effect also the profanation, undervaluation and falsification of the “strong individuality”, [5, p. 181] and personality of Elizabeth Adam with that in this film she no more received an individual role, but she is only one of the many nameless woman switchboard operators.

The two years following the year 1985 constituted “the most difficult period in the life of Adrian PĂUNESCU, in which he was marginalized”. [82] In spite of the fact, the couple Hajdu-Adam held out by him. In this way, on 30 march 1987, monday, between 18.30 and 2.30, Győző HAJDU and Elizabeth Adam took part at the celebration of the 56th birthday of the former foreign minister Ștefan ANDREI, [Read approximately: *ʃte 'fʌn ʌn 'drey.*] “acting a high function in the party and state”, [82] organized in the house of Adrian PĂUNESCU in Bucharest, in which there were still present other intellectuals as well. Ștefan ANDREI “had enough of the stupidity and dogma, which he had met too frequently lately in the highest leading circles of the country”, [82] and he held his birthday at Adrian PĂUNESCU in spite of the fact that “he had received an instruction on the part of Comrade and Woman-Comrade Ceaușescu not to go to the house of Adrian PĂUNESCU any more”. [82] With the maintenance of the relation with Adrian PĂUNESCU, Elizabeth Adam confuted the sham explanation of 1985 of the romanian national “Dragon” to why she had not gone to wife to Adrian PĂUNESCU.

On Wednesday, 1 april 1987, at 21.45, there began the supper, which was given by Adrian PĂUNESCU on the occasion of 1 april in his house, and in which Győző HAJDU and Elizabeth Adam took part as well. As a special guest, there was present Constanța BUZEA, the first wife of Adrian PĂUNESCU. For a joke of All-Fools’-Day, in the bath-room there were placed soap smeared with fat, as well as a towel soaking wet and one with used engine oil, the forks were stuck to the table-cloth with a paste made of water and flour, and in the salt-cellars there were put citrate or baking soda. [83]

On Thursday, 7 may 1987, Elizabeth Adam took part without Győző HAJDU at a social organized in the house of Adrian PĂUNESCU. [84]

The mock revolution of december 1989 was not so revolutionary to terminate the romanian national “Dragon”. It was presumably not interested in the seeking asylum abroad of Győző HAJDU and Elizabeth Adam, as an asylum procedure would have been directed against the romanian national state legally and publicistically. For this reason, Adrian PĂUNESCU rang up Győző HAJDU, saying to him: “Dear Győző, I have heard that the hungarian extremists are striving to do ill to both you and your wife. Come to Bucharest, let’s see what we can do together.” [52] Győző HAJDU, being at this time exposed politically, professionally and materially, had no choice, but to accept the offer. At the same time, it appears, he presumed that the romanian national “Dragon” was not interested in their emigration, as he blackmailingly appeared in front of Ion ILIESCU, saying: “Mr. President, if you don’t do anything either, I will be under the necessity to leave the country!” [52]

It can be presumed that the romanian national “Dragon” hoped also that in consequence of the ousting of Elizabeth Adam from the hungarian dramatic art there would become possible the Păunescu-Adam marriage desired since 1982. Probably, this was the primary reason of that in may 1990 Adrian PĂUNESCU founded the Cenaclul “Totuși iubirea” [Read approximately: *tʃe 'nʌklul 'to:tuʃ yu 'biɾeɐ.* In the english language: The Still-The-Love Circle.] [3] as a new national secret political means of the “gliding-flight” employment on the romanian language territory and a complete and long-lasting integration with the romanian society of Elizabeth Adam. It is characteristic that the functioning of the new circle of more than ten years [3] completely covers the period of the dramatic-art positionlessness of Elizabeth Adam of around ten years between 1989 and 1999. While before december 1989, her “gliding-flight” on the romanian language territory was possible also without a marriage, this time — with regard to her complete “forced alighting” on the hungarian language territory — this would have been made possible for her only at the price of a marriage. But Elizabeth Adam neither this time yielded to

blackmailing, also this time she was willing to enter only into professional relations with the romanian language territory.

Adrian PĂUNESCU already with his calling programed what the romanian national “Dragon” wanted to do with Győző HAJDU: this is how it came to the foundation of the Cultural and Friendship Association “Együtt-Ímpreună”. “Adrian PĂUNESCU telephoned the first vice-president, Gelu Voican VOICULESCU”, [Read approximately: 'dʒelu voy 'kʌn voyku 'lesku.] said Győző HAJDU. “This recognized me, knowing that for forty years I led a literary periodical edited by the Writers’ Union. [In the romanian language: Uniunea Scriitorilor.] This is how there originated the idea of an extraordinary periodical. Even Ion ILIESCU was informed on my intention, he as well assented to the association and the periodical for attitudinal means of struggle through literature and art for the romanian–hungarian friendship, against extremism, chauvinism and irredentism. On his part, Ion ILIESCU telephoned Petre ROMAN — who was prime minister — to help me found the Cultural and Friendship Association ‘Együtt-Ímpreună’, a non-governmental association, which does not pursue a party policy, but which does pursue a cultural policy. [Note: This, however, was enough for it to become a means of the romanian national “Dragon”.] Then, I had a great luck with that such great writers as Marin SORESCU, [Read approximately: mʌ 'rin so 'resku.] D.R. POPESCU, [Read approximately: po 'pesku.] Dinu SĂRARU, [Read approximately: 'dinu s 'rʌru.] and many romanian and hungarian intellectuals came by me. After two or three months, I disposed of an extraordinary collective of editors. I can say that the periodical had a great success. In the first year, we had 4,000 individual orderers.” [52]

In this way, essentially, the political literary place of work in Marosvásárhely of Győző HAJDU was re-established in Bucharest, and by this means Győző HAJDU became obliged to Adrian PĂUNESCU and the Iliescu regime. At that time, the National Saving Front was ironically named in the opposition press of the romanian language “Nomenclature Saving Front”. And indeed: Győző HAJDU as a former member of the Ceaușescu regime was with this maneuver saved out of Marosvásárhely, saved into Bucharest, saved over from the dictatorship to democracy, from socialism to “capitalism”, placed from the service of the “totalitarian regime” [5, p. 8] in the service of the Iliescu regime, and from the point of view of the romanian national “Dragon” roughly everything remained as it had been, with the difference positive for it that through the place of work in Bucharest of Győző HAJDU it had controlled Elizabeth Adam and integrated her with the romanian society in a greater measure.



## 5. Conditions of the american self-assertion of Elizabeth Adam

The american film entitled New York, New York of 21 june 1977 [9] seems to be one of the multinational measures which were taken by the most potent national secret political organizations following the marriage of Elizabeth Adam with Győző HAJDU, presumably of 1973, and on the basis of a few circumstances it can be presumed that it is a programing of preparing purpose addressed to Elizabeth Adam and the civil society by the american Illuminati, controlling the american entertainment industry as well, relative to her conceptional potential american paths of life. In the first place, the making of the film roughly coincides with the weeks which Elizabeth Adam spent in the United States of America presumably between december 1976 and january 1977 from her north-american and western-european tour between december 1976 and february 1977, [2] in which she performed her individual reciting evenings entitled “Harangtisztán” (Bell-clearly) of 1974 and “Rejtelmek ha zengenek” (Puzzles If They Resound) of 1976, after that in 1973 she was already in the United States of America with a “group of writers and poets”. [5, p. 194] In the second place, the artistic career of Liza Minnelli, playing the successful conceptional potential american path of life of Elizabeth Adam, could be of an example value for her, her first name can be derived from the first name of Elizabeth Adam, and the role of the son of her character is acted by a person first named Adam: [107, minute 163]



For Elizabeth Adam, this film was accessible, namely in approximately 1979 and 1982 she returned to the United States of America, where “in her free time she most gladly went to the theater and movies, in New York she watched three musicals.” [5, p. 194]

First, Liza Minnelli programs with her dress that a condition of the american outstanding artistic success is the Monarch-type programing, which means national secret political control, and which is symbolized by the image of butterfly: [107, minutes 44 and 47]



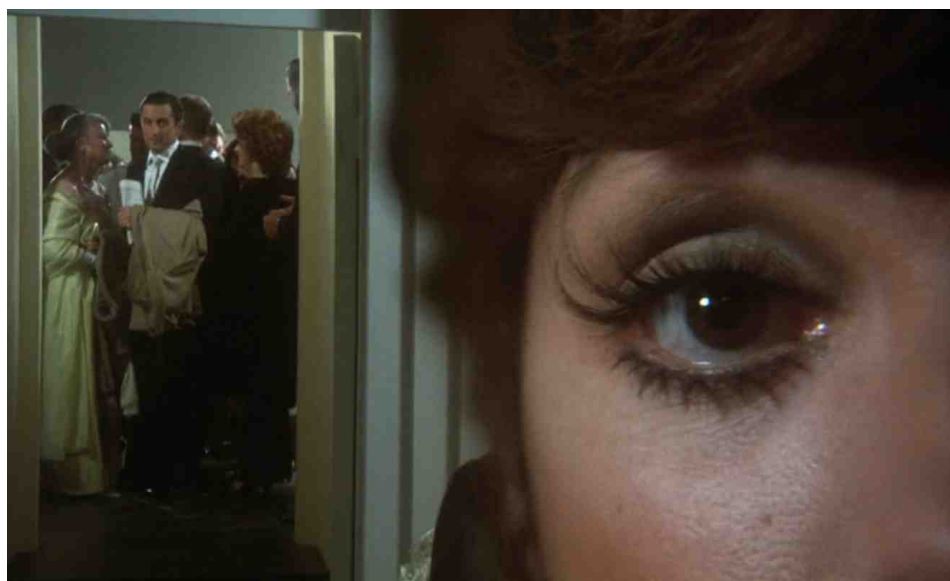
The national secret political control preconditions the creation of at least one new, alternate personality, which is symbolized and programed among others with a mirror image. According to the film, the number of alternate personalities — and therefore the national secret political control — is proportional to the measure of success: [107, minutes 109, 133 and 154]





The purpose of creating the alternate personalities is controlling not only the person of the artist, but also of his or her personal relations. This is made perceptible by the film with that Liza Minnelli as Francine Evans is looking at her husband, and respectively her former husband, through the mirror, of which approximate programing message is: “You will have to handle your personal relations through the alternate personalities created by us”: [107, minutes 82 and 154]





Naturally, the national secret political control can be deepened with outside personalities, in the relation of Elizabeth Adam more exactly with “great masters”, [10, minute 6] such as there meant in Romania Győző HAJDU and Adrian PĂUNESCU, such as there would have meant in Hungary András KOZÁK and Imre KERÉNYI, and such as there would have meant in Great Britain Tom Jones. [Note: See my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”.] This film makes reference to american “great masters”, with this corroborating the hypothesis that its national secret political object is constituted by the conceptional potential american paths of life of Elizabeth Adam. In this way, in the piece entitled “Happy Endings”, Liza Minnelli as Francine Evans as Peggy Smith apparently accidentally meets a producer by the name Mr. Right, who with his certainly specifically “english” face refers to the english ethnic character of the american Illuminati, means the svengali representing the Illuminati in the relation of concrete artists, and expresses its policy to integrate and use such persons as Liza Minnelli and Elizabeth Adam: [107, minutes 136 and 137]





Mr. Right lost his glove, and asks Peggy Smith to allow him to use her pocket-lamp, with this the american Illuminati expressing and programing its policy to use for its sexual [glove → love] and propagandistic [pocket-lamp → light] purposes the artists to be made by it. The positive reaction of Peggy results in that Mr. Right discovers her “terrific and amazing talent”, [107, minute 137] and promises her that “she will be famous, will discover all New York is at her feet, and will have a brilliant career”: [107, minutes 139, 139 and 139]



After all, Mr. Right puts a diamond ring on the finger of Peggy, and they “were a king and a queen in the heavens”, [107, minute 138] and Peggy became “the great lady of the american theater”: [107, minutes 140 and 142]



It may be relevant that the person acting Mr. Right resembles George Bush, who around four years after releasing the film, in 1981, became the vice-president of the United States of America. [9] This could program for Elizabeth Adam that her ethnical secret political status of “Great Lady of Transylvania”, [1, minute 8] in the course of making in Romania, had an american alternative. Elizabeth Adam had in 1982 the possibility to meet George Bush, and if she had developed with him a national secret politically suitable relationship, she would have become the “Great Lady” [107, minute 140] of the United States of America.

With the first name of Liza Minnelli as Francine Evans the film makes a reference to a concrete “great master”, [10, minute 6] who was suitable for both controlling Elizabeth Adam, and launching her american “brilliant career”: [107, minute 139] [Francine → Fran + cine → Frank Sinatra]. And indeed: around one year after the release of the film, in 1978, Frank Sinatra took over and widely spread the musical motive of the film, the song entitled “New York, New York”, [9] of which text can be construed as a programing message addressed to Elizabeth Adam: “Start spreadin’ the news, i’m leaving today. I want to be a part of it: New York, New York. ... If i can make it there, I’ll make it anywhere, Come on come through, New York, New York.” [9] It is to be mentioned that after in 1971 Frank Sinatra retired, in 1973 he resumed his artistic career, [9] of which event therefore it can likewise be presumed that it is an american national secret political measure brought about by the marriage of Elizabeth Adam with Győző HAJDU.



Beyond the sexual and propagandistic services, in exchange for the “brilliant career” [107, minute 139] the artist also needed to identify himself or herself in a certain measure with the american Illuminati, which requirement the film programs with one-eye images symbolizing the “all-seeing-eye” of the secret society: [107, minute 133]



At concluding the contract launching the “brilliant career” [107, minute 139] of Liza Minnelli as Francine Evans, the film shows the image of a tiger — which symbolizes the economic power of the Illuminati — behind her one-eye image, by this means making it perceptible that such a contract cannot be reached without its assenting support: [107, minute 118]



“When Mr. Right comes along, Every melody that sounded so wrong, Will be blended in a beautiful song” — sings Liza Minnelli as Francine Evans as Peggy Smith, in the background with an image of a white horse, which is likewise a symbol of the american Illuminati. This text refers to that on the highest level the success depends on not so much the talent and work, as rather the respective personal secret policy of the Illuminati: [107, minute 137]



The above information refer to that in the United States of America the “brilliant career” [107, minute 139] of an artist is regularly initiated by the american Illuminati. Beyond the respective intentions, attitudes and deeds of Elizabeth Adam, in the light of this it can be seen that the Illuminati did not consider her suitable for control and utilization, and accordingly it prohibited the respective persons from offering a role to her as an at least uncontrollable and inefficient, but in all probability inconvenient, moreover, perilous person.

## 6. The national secret political persecution of Elizabeth Adam

The actions evolved and the deeds committed by the respective ethnical and national secret political organizations in attaining their anti-Elizabeth Adam purposes can be considered the national secret political persecution of Elizabeth Adam.

With her romanian film entitled “Am fost șaisprezece” (We Were sixteen) of 1980 — the first film of her intensive film career aiming at the “annihilation” [5, p. 130] of her individual-reciting-evening career of hungarian language — Elizabeth Adam was brought into relations with romanian and german soldiers as representatives of the romanian and the german national states. On the basis of this, it can be presumed that this film had a national-security function as well, namely with it there was investigated the political attitude of Elizabeth Adam consciously hidden or lurking in her subconsciousness. This is corroborated by the scene in which Elizabeth Adam as “Erzsi MÁRTON” delivers a speech at a commemoration social. With this, presumably, the Securitate investigated her political faculties and inclinations, the film proper was not enough for it, it made a separate film from a shorter distance: [67, minute 12]



Elizabeth Adam expresses and messages her mood and attitude brought about by her national secret political persecution in her individual reciting evening of hungarian language entitled “Rejtelmek ha zengenek” (Puzzles If They Resound) of 1976 with the sentence “Help me!” [2, minute 38] recited whispering of the verse of Attila JÓZSEF entitled “Nagyon fáj”, [Read approximately: 'nɒgyon fa:y. In the english language: It Hurts Very Much.] which the romanian national “Dragon” screened or at least expresses with the film entitled “Am fost șaisprezece” (We Were sixteen) of 1980, in which in the vault Elizabeth Adam as “Erzsi MÁRTON” despaired runs to the door and shouts: “Help!”: [67, minutes 28 and 28]



further with the film entitled “Pruncul, petrolul și ardelenii” (The Baby, the Oil and the Transylvanians) of 1981, in which Elizabeth Adam as “Juliska ORBÁN” is subjected to sexual violence, and she shouts: ““Help me!””: [50, minute 53]



as well as with the film entitled “Harababura” (The Jumble) of 1990, in which the daughter of Elizabeth Adam as mother is subjected to sexual violence as well, while she bawls: ““Help!””: [23, minute 31]



The ideological foundations of the persecution of the individuals with an outstanding talent, working ability and efficiency were introduced in the hungarian poetry and diffused through it by the hungarian ethnical secret political organization in Romania through Domokos SZILÁGYI, subsequently to that its secret sensors watching the hungarian children society in Romania had identified Elizabeth Adam for a target person. Although the verse entitled “Boszorkány” (Witch) written around 1967 was set to the

person of Elizabeth Adam, naturally, it can be applied to other similar persons as well. In this way, those persons, belonging to a “particular social group” according to the Geneva Refugee Convention of 1951, have a “grave vice, a great sin”, [22] not because they would have “sinned”, but because they have “original sins” through their own features, namely that they have an outstanding talent, working ability and efficiency. This is represented by Domokos SZILÁGYI with that “the grave vice, the great sin of fasting witch magdolna piripócsi are her bursting-out two cheeks, black fiery-eyes, by-satan thrown silken eyelashes, by-satan rounded hard breast, by-satan strained tight belly, by-satan molded tender thighs, by-satan drawn long legs”, [22] because with her “desirable charms she has made it coward helpless the gentlemanliness of gentlemen, the manliness of men; she has stolen from girls the looks of lads”, [22] and with all these she harmed the “flock nation”. Further, “magdolna piripócsi” is harmful also in that “her breath is a snow-storm, her flood of tears is a hailstorm, her smile is a thunder-flash; she has driven pits on the faces of women, she has mixed tailings between the clear eyes of humans; she has upset them in rest, she has troubled them in fun, she has corrupted them in yearning, she has turned them out of belief; she chewed their fruits as a worm, she blew hot drought on their green crops; she rounded the earth to a sphere, in order that they slide down from it”. [22] She has caused all these harms in spite of the fact that “she sucked the milk of the cow, twisted the pastern of the colt, filched the crowing of the cock” [22] of the “flock nation”. For all these reasons, among others, she is due to the punishments that she be impaled, she be crucified, she roast at the stake, her belly be ripped, petrol be thrown over her, a tank stamp her body, she stifle from cyanide”. [22] Therefore, pursuant to the “laws” revealed through the hungarian ethnical secret political “prophet” in Romania Domokos, Elizabeth Adam far from having been persecuted, but her “grave vices, great sins”, [22] were overlooked, and she would not have been persecuted even if with one of the above punishments she had been killed.

Pursuant to the Geneva Refugee Convention of 1951, persecutee is one who is persecuted “for reasons of race, religion, nationality, membership of a particular social group, or political opinion”. The Swiss Asylum Act of 1998 defines persecution as causing a “serious disadvantage”. According to the Norwegian Immigration Act of 2008, persecution is, among others, “physical or mental violence”, which is committed by “the state or an organization or group controlling the state”.

## **6.1. The reasons of the national secret political persecution of Elizabeth Adam**

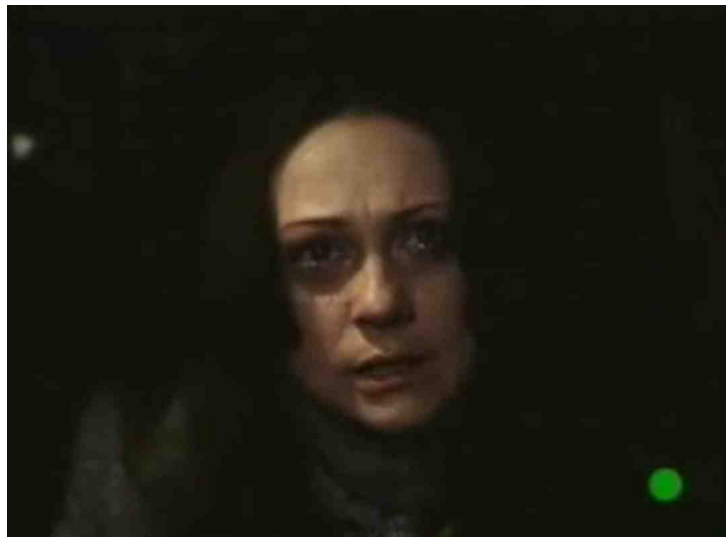
In her letter sent to Elena CEAUȘESCU in 1987, Elizabeth Adam implicitly delimits herself from the “committed attitude of her husband towards the policy of the party”, [7] namely she gave the second person of the Ceaușescu regime to understand that she was not committed towards the policy of the Romanian Communist Party. On the contrary, she in word assented to “serve the noble cause of the revolutionary party” [7] with her acting and certainly hoped activity of theater director. However — although “she said what was wanted” [23, minute 84] as well — she had not introduced elements of the propaganda of the Romanian Communist Party into her individual art, and did not diffuse nationalist principles, like Adrian PĂUNESCU. That, in deed, in what measure she “served the noble cause of the party”, and in what measure she was fit for that, it can be seen just from the cessation of her individual-reciting-evening, intensive film and Cenuclu-Flacăra (Flame-Circle) careers, namely from her professional hindrance, inclusive of that Elena CEAUȘESCU did not appoint her director of the Marosvásárhely National Theater.

In all probability, Elizabeth Adam was not completely independent in choosing the subjects and es-

tablishing the chronology of her individual reciting evenings, in those it can be observed the influence of the hungarian ethnical “Dragon” in Romania as well. Some elements of her individual reciting evenings might have sprung up in her mind already in her student-years, then — with the partial exception of her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun) — she redacted and wrote the get-ups of those, but probably mainly to romanian national secret political pressure she formally yielded the status of redactor and writer to Győző HAJDU. For this reason, with her individual reciting evenings Elizabeth Adam “shows” [20] not Győző HAJDU, not even only the respective poets and writers, but also herself, namely her universal-nation-making means, which comprises her open humanist and non-nationalist principles, as well as her hidden information relative to the ethnical and the national secret political organizations. [Note: See my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”.]

Elizabeth Adam “persistently went through villages and towns with her programs, for which the public jumpacking the theaters, communal and rural cultural houses applauded everywhere with ardor, in a fervent atmosphere”. [46] Namely, she by herself did on the hungarian language territory in Romania, what in the Cenuclul Flacăra (The Flame Circle) Adrian PĂUNESCU did with many artists on the romanian language territory. She was the Adrian PĂUNESCU of the hungarian language territory in Romania, or Adrian PĂUNESCU was the Elizabeth Adam of the romanian language territory.

The below facial expression of Elizabeth Adam of around 1979 would be suited for the facial expression of a politician as well. And if Elizabeth Adam had become a sufficiently public, popular and public-influential personality, then it would already have been within an ace of that this facial expression expressed the political attitude of the hungarian society in Romania towards the Ceaușescu regime: [67, minute 30]



Her fourth individual reciting evening was “the most difficult, but the most successful”. [1] If this tendency had continued on, and taking into account also who became Adrian PĂUNESCU till 1985, it is not difficult to appraise who would have become of Elizabeth Adam in the course of the years 1980, so much the more as she had foreshadowed this already with her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun) of 1980: in conformity with the plans of the hungarian ethnical secret political organization in Romania, Elizabeth Adam would have become a sort of “noble lady” [1, minute 8] of Transylvania, or a “benevolent goddess”, [1, minute 45] who at any time could have uti-

lized her widely-knownness, popularity and public influence for hungarian ethnical secret political purposes in Romania, as a determinant individual political factor, as a sort of “Princess of Transylvania”, in such a national state, in which the political power was monopolized by the communist party as a means of the romanian national “Dragon”. Therefore, Elizabeth Adam acted and evolved in the direction of a political-religious entity — or with szilágyist terminology, a “gate idol”. [22]

The political content incorporated in her individual reciting evening entitled “Rejtelmek ha zengenek” (Puzzles If They Resound) of 1976 refers to an earlier phase of the political development of Elizabeth Adam: “love, ... I want you as the hard-working masses, who with spite and powerlessly quake, as our future did not rise from their pain, labor, freedom, bread and good words, ... for workers human consciousness, as a pattern, ... in our society mind is wanted, in high light, which for guidance points to itself.” [2, minute 18] Certainly, this “model, mind and light” was the finality of her political development. With a sentence of hers, she reveals also that her “light” shines in the direction of “making humans and peoples love one another”: [1, minute 47] “As if all the waters of Switzerland did not start from my heart ...” [2, minute 9] With her this humanism and non-nationalism, Elizabeth Adam was quite fit for molding, cultivating and representing the “human consciousness” of the humans.

The religious aspect of the józsefian-adamian “model, mind and light” [2, minute 18] is programed by the Catholic-rite-like organ music incorporated in the individual reciting evening entitled “Rejtelmek ha zengenek” (Puzzles If They Resound), as well as the “gate-idol”-like [22] portrait structure applied on the cover of the long-play gramophone disk published about that.

This political action of the hungarian ethnical “Dragon” in Romania imperiled the power of the Ceaușescu regime. This is why the romanian national “Dragon” qualified Elizabeth Adam as “criminal of war” [49, minute 92] under cover of its film entitled “Bietul Ioanide” (Poor Ioanide) of 1980. Then, after the termination of the Ceaușescu regime with the mock revolution of december 1989, the individual-reciting-evening career of Elizabeth Adam would have already threatened not only the power over the hungarian society in Romania of the romanian national “Dragon”, but also that of the hungarian ethnical “Dragon” in Romania. At the same time, the “human consciousness” [2, minute 18] of Elizabeth Adam imperiled the ethnical and national consciousness brought into existence by them by the educational system and the ethnical and national propaganda. The reason why Elizabeth Adam was collectively hindered in resuming her individual-reciting-evening career to the end of her life. As out of her, merely through the popularity of her art there could have developed a politically independent “model, mind and light”, [2, minute 18] not only for the hungarian society in Romania, but also for the all-hungarian, moreover, the romanian society as well.

That the development of Elizabeth Adam in the direction of an individual political-religious entity was only partly a process organized and directed from outside, is also corroborated by her statement, according to which she particularly “would like to show herself through folk-songs as well”. [20] Therefore, she utilized her art generally to “eradiate” [5, p. 164] her spirituality. With this, she denied the fundamental principle of her profession, as a dramatic artist always has to “show” someone else, not himself or herself. But because she had what to show, “self-expression demands”, [5, p. 167] and she knew how she had to satisfy them, this did not affect her professional performance. Her egoism imperiled first of all the security of the Ceaușescu regime and of the romanian national state. This was her professional ruination.

Elizabeth Adam was persecuted, because through her outstanding talent, working ability and efficiency, as well as the diffusion of her results she acquired and could have acquired such a social influence, which diminished and would have diminished on, as well as with her humanist and non-nationalist spirituality “shown” [20] through her art she imperiled and would have imperiled on the public power of the romanian national state, and the secret power of the romanian national secret political organization controlling it, as well as of the hungarian ethnical secret political organization in Romania



and the hungarian national secret political organization controlling the hungarian society in Romania. Wording more concretely, Elizabeth Adam imperiled the monopoly of power of the Ceaușescu regime, the territorial integrity and the national character of the romanian national state. Namely, of the spirituality of the Swiss Confederation — which in Europe carried into effect in the greatest measure the principle of Elizabeth Adam relative to “making humans and peoples love one another” [1, minute 47] — there are even at present afraid even the most democratic politicians of the most democratic national states, they wanting not to hear of an European confederation.

On this rarely occurring, high level of the human intellect, it is certainly general the mentality and attitude of the type “I am a human, and I want to live in a human manner”, [1, minute 11] namely that Elizabeth Adam subordinated her hungarian character to her humaneness, or wording generally, her national identity to her racial identity. At times, this occurs inversely: a hungarian human considers oneself firstly a “hungarian”, and only secondly a human. Such a “hungarian” does not occasionally shrink from accomplishing anti-human deeds in the name of his or her hungarian character. Such “hungarians” molested Elizabeth Adam at her place of work, in the working time, while they received also salary for that, and nothing ill befell them for their deeds probably peering with crimes, sometimes they got drunk as well, and they also sang the szekely and the hungarian anthems. Under these circumstances, it is natural that besides her outstanding talent, working ability and efficiency the humaneness was another “original sin” of Elizabeth Adam, especially in the eyes of the hungarian ethnical secret political organization in Romania and the hungarian national secret political organization, namely she established her relations with the romanian language territory and the romanian humans through her humaneness, and they dreaded from such a “model, mind and light” [2, minute 18] “making humans and peoples love one another”. [1, minute 47]

From the point of view of the Geneva Refugee Convention of 1951, Elizabeth Adam was persecuted because of her “political opinion” introduced in her art, because they imperiled the power of the ethnical and the national secret political organizations because of the popularity of her art resulting from that she belonged to the “particular social group” of the humans with an outstanding talent, working ability and efficiency.

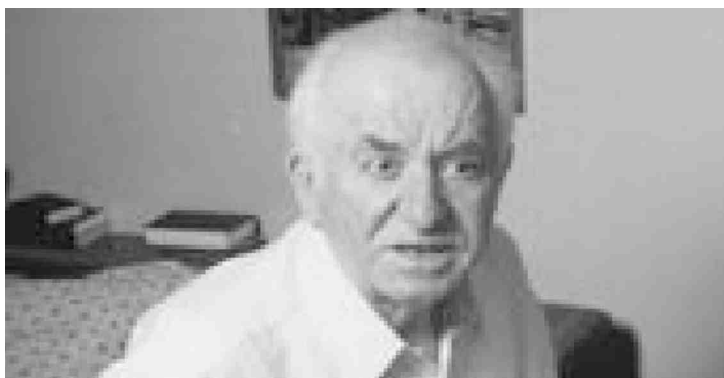
## **6.2. The professional national secret political persecution of Elizabeth Adam**

Approximately between 1974 and 1982, Elizabeth Adam got up, performed, as well as diffused four individual reciting evenings at home and abroad on the stage and on long-play gramophone disks, with this giving evidence of her outstanding professional aptitudes. Under the veil of her drawing into films between approximately 1979 and 1982, and in the *Cenaclul Flacăra* (The Flame Circle) between 1982 and 1985, with her “marginalization” [7] at the Marosvásárhely National Theater, she was hindered in getting up, performing and diffusing further individual reciting evenings, her individual-reciting-evening career of hungarian language was “annihilated”. [5, p. 130] Her roles received in her films, as well as her comings before the footlights in the *Cenaclul Flacăra* (The Flame Circle) did naturally not make it possible for her approaching the professional level and self-assertion, which she had attained with her individual reciting evenings, and with which “she could bring to the surface the most of herself”. [5, p. 168] From 1989 to the end of her life, her acting on the hungarian language territory was hindered, and on the romanian language territory only occasional comings before the footlights were made possible for her. Consequently, while between 1982 and 1989 partly, after 1989 to the end of her life almost completely she was hindered in the professional putting forth and self-assertion. As com-

pared to her main results between 1974 and 1982 — four individual reciting evenings and four long-play gramophone disks — this means a “serious disadvantage” according to the Swiss Asylum Act of 1998.

### 6.3. The psychical national secret political persecution of Elizabeth Adam

“My part at the Cultural Forum in Budapest — from where I have recently returned — brought about scandalous reactions in the circle of the elements of nationalist bias of the theater”, wrote Győző HAJDU, in his letter dated 28 november 1985, sent to Ioan UNGUR, the first secretary of the Mureş County Committee of the Romanian Communist Party. “In the presence of several people, András HUNYADI [1925-1998] [26]



called to account my wife defiantly and shouting that what Győző HAJDU was doing at the Forum, and why András SÜTŐ, known in Hungary and worldwide as well, was not there instead of him. In these days too, the actor Gyula ZALÁNYI [Read approximately: 'gyulo 'zola:nyi.] savagely attacked my wife, he rushed at her shouting malicious words compromising both of us. Unfortunately, there cause much suffering to my wife the two stage managers of nationalist bias of the theater András HUNYADI and Elemér KINCSES. Tormenting remarks befell my wife serially because of my sincere romanian patriotism. Now, the matter has already degenerated to such an extent that on hearing my name my wife is sent ‘into her mother,’ and there is no one, neither the party secretary, nor the artistic sub-director, in the presence of whom such scenes have passed off, who would defend her from the hooligan attacks similar to this. These sorrowful cases poison our entire life. I refer to only the moral minimum, of the requirements of humanism, when I say that what happens is already insupportable, that they do not have the right to humiliate my wife because of me at her place of work.” [54]

In her letter sent to Elena CEAUŞESCU, on 17 july 1987, Elizabeth Adam reveals: “I am a partaker in the renewal of the savage attacks directed against me, coming on the part of the hostile elements henceforward calumniating me.” [7]

These letters refer to that particularly between 1985 and 1989 at the Marosvásárhely National Theater “hostile elements” [7] regularly applied to Elizabeth Adam “mental violence”, according to the Norwegian Immigration Act of 2008, expressly for political reasons and purposes.

On 13 october 1973, in the stage management of András HUNYADI, the hungarian and the romanian sections of the Marosvásárhely State Theater organized the common gala program entitled “The Party — Heart and Deed” “on the occasion of the inauguration of the new theater building”. [26] András HUNYADI “considered it as being his task to put on the stage the romanian dramatic literature”. [45]

On 20 march 1971, [the ethnically romanian actors] Anatol Constantin and Victor ȘTRENGARU [Read approximately: 'viktor ʃtren 'gʌru.] played in the [hungarian] piece of the Miklós TOMPA [Read approximately: 'mikloːʃ 'tompɔ.] Company in Marosvásárhely entitled “Özönvíz előtt”, [Read approximately: 'əzənviːz 'eləːtt. In the english language: Before the Flood.] [26] then on 17 april 1987, [the ethnically romanian actor] Alexandru FĂGĂRĂȘAN [Read approximately: ʌlek 'sʌndru fəgərə 'ʃʌn.] in the [hungarian] piece entitled “Angyal és boríték”. [Read approximately: 'ɒngyɒl eːʃ 'boriːteːk. In the english language: Angel and Envelope.] [85] On 28 november 1977, in the [hungarian] verse program entitled “Ady Endre verseiből” [Read approximately: 'ɔdi 'endre 'verʃeibəːl. In the english language: From the Verses of Endre ADY.] of the Miklós TOMPA Company, there recited [the ethnically romanian actors] Radu NEAG, [Read approximately: 'rʌdu 'neʌg.] Vlad RĂDESCU, [Read approximately: vʌd rə 'desku.] Marinela POPESCU, [Read approximately: mʌri 'nelʌ po 'pesku.] Vasile VASILIU, [Read approximately: vʌ 'sile vʌsi 'liu.] Melania URSU, [Read approximately: me 'ʌniʌ 'ursu.] Adrian MAZARACHE, [Read approximately: ʌdri 'ʌn mʌzʌ 'rʌche.] and Dan ALEXANDRESCU. [Read approximately: dʌn ʌleksʌn 'dresku.] [26] On the basis of these, one cannot sincerely “disapprove the committed attitude of Győző HAJDU towards the policy of the party”, [7] and one cannot accept that the reason of the “mental violence”, according to the Norwegian Immigration Act of 2008 applied against Elizabeth Adam, and of the “serious disadvantage”, according to the Swiss Asylum Act of 1998 caused to her, is that she “is the wife of Győző HAJDU”, [7] or “that she recites in the romanian language, that she recites Eminescu, that she goes to the Cenuclu.” [6]

#### **6.4. The physical national secret political persecution of Elizabeth Adam**

“In the days of changing the regime lasting till 1989, the hungarian extremists assaulted my house”, [52] was Győző HAJDU saying, in the interview given on 16 april 2011, “willing to kill both me and my wife. They said that I had sold Transylvania to the romanians, and I was a betrayer. The police and the army guarded my house, protecting us”. [52] According to the Norwegian Immigration Act of 2008, this statement refers to threatening with “physical violence”.

#### **6.5. The dwelling national secret political persecution of Elizabeth Adam**

A manner of controlling and hindering the individuals qualified as “dangerous” by the national secret political organizations is the deterioration of their dwelling circumstances.

The plot of the romanian film of Elizabeth Adam entitled “Am fost șaisprezece” (We Were sixteen) of 1980 passes off for the most part in such a two-storeyed house as that into which Győző HAJDU and Elizabeth Adam moved in 1978, the film was shot after that this moving in happened, or the romanian national “Dragon” had learned that it would happen, and at the end of the film the house is blown up. All these express the interest of the romanian national “Dragon” relative to the deterioration of the dwelling circumstances of Elizabeth Adam: [67, minute 79]



Around 1970, Endre VÉSZI wrote the novel entitled “A hosszú előszoba” (The Long Corridor), which can be regarded as a belletristically covered revelation of the multinational secret law relative to the personal dwelling circumstances of Elizabeth Adam. This was “promulgated” between 1970 and 1973 with the publishing house Magvető [Read approximately: 'mɒgvetəː.] in three editions, [76] [86]



in 1972 with the Madách [Read approximately: 'mɒdɒ:tʃ.] Theater, [14] [In the hungarian language: Madách Színház.] and in 1973 with the Hungarian Television [In the hungarian language: Magyar Televízió.] as its first filmed version. [75] It is characteristic the national secret political programing value of the name of the theater named by the hungarian writer Imre MADÁCH [Read approximately: 'imre 'mɒdɒ:tʃ.] having written the “Az ember tragédiája”: [Read approximately: əz 'ember 'trɒge:di- a:yɒ. In the english language: The Tragedy of Human.] the hungarian national secret political “prophet” Endre “prophesied” the dwelling “tragedy” of Elizabeth Adam as a human of humanist spiritu-ality. After having written and screened his short story entitled “Angi Vera”, [Read approximately: 'ɒŋgi 'verɒ.] creating and offering a national secret political alternative to Elizabeth Adam, in 1978, the hun-garian national state rewarded Endre VÉSZI with the Kossuth Prize. He did not receive a decora-tion of

political character, presumably because with that there would have been made a reference to his hungarian national secret political activity.

In conformity with the multinational personal secret law relative to the dwelling circumstances of Elizabeth Adam, she never had an own dwelling. In 1969, as a graduating student and a fledgling dramatic artist, she probably still dwelled in the house of her parents on the Kövesdomb [Read approximately: 'køvefdomb. In the english language: Petrous Hill. In the romanian language: Dâmbul Pietros.] in Marosvásárhely. As a romanian national secret political application of the Vészi dwelling law, around this time it was started the building of the block residential quarter there, [14] “the house was taken down”, [47, minute 58] „on the plot of land of her parents there were erected ten block houses”, [87] and they were presumably moved in one of the new blocks, by this means carrying into effect not only the deterioration of the dwelling circumstances of Elizabeth Adam, but also her dwelling socialization. At the same time, with “the taking down of the house” it was also “annihilated” [5, p. 130] her most important material reminder with the purpose of hindering the spreading of her spirituality in the future. {Note: They proceeded in a similar manner also with the hungarian writer in Romania András SÜTŐ. His house was saved from the bulldozers of the Ceaușescu regime by the mock revolution of 1989. The below photo was made in the Kövesdomb in 1973. [88]}



Although Elizabeth Adam went to wife to Győző HAJDU just around this time, but with her marriage she presumably got rid of only the dwelling socialization, namely the immediate neighbors of the block dwelling with that she moved into the relative small house of her husband, in which, however, she had not a separate room, judging on the basis of her hidden request “Oh, my god, order housing” [10, minute 20] addressed to the hungarian ethnical “Dragon” in Romania, comprised in her individual reciting evening entitled “Vadrózsák” (Wild Roses) of 1978. [Note: See my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”.]

As an effect of Elizabeth Adam’s this covered dwelling request, in 1978 they moved into a “split-level house with five rooms”. [53] This means that with her marriage she had not fulfilled the “prophecy” of the hungarian national secret political “prophet” Endre, namely she had not carried into effect the interest of the hungarian national secret political organization to subordinate her marriage to

the improvement of her dwelling circumstances.

The house was not in their own property, it was nationalized following that “by the effective help of Győző HAJDU its owner received in record time the definitive resettlement permit to Hungary, otherwise very difficult to procure.” [68] Győző HAJDU having led the periodical *Igaz Szó* from 1953 till 1989, [14] [52] and, in addition, being also “a national-assembly representative, an advisor for nationalities of Ceaușescu, and a co-worker of the local section for censorship and nationalities of the Securitate”, [42] “he lived his life well, and he did not lay by so much money to buy a dwelling for himself.” [53] Consequently, Győző HAJDU had the power to definitively solve the dwelling problems of Elizabeth Adam, but he did not do that, but he acted in conformity with the Vészi dwelling law in a measure sufficient to make it possible the development of the dwelling crisis of 2011.

Around 1981, the novel of Endre VÉSZI entitled “A hosszú előszoba” (The Long Corridor) was filmed again. [5, p. 193] The drawing in of Elizabeth Adam corroborates the hypothesis that in writing his this work Endre VÉSZI was inspired by the dwelling personal secret policy relative to Elizabeth Adam of the ethnical and the national “Dragons”.

“In the days of changing the regime lasting till 1989, the hungarian extremists assaulted the house”. [52] For this reason, Győző HAJDU and Elizabeth Adam had to move to Bucharest for years. Győző HAJDU “petitioned the purchase of the house upon a great number of occasions, but the then mayor of the town — between 1996 and 2000 [14] — Imre FODOR [Read approximately: 'imre 'fodor.] said no to the selling. Pursuant to the laws after 1990, the tenant could get the immovable property tenanted by him or her at a ridiculously low price.” [68] Following his mandate of mayor, Imre FODOR was elected president of the Székely Council in Marosszék [Read approximately: 'mɒroʃse:k. In the hungarian language: Marosszéki Székely Tanács.] and vice-president of the Transylvanian Hungarian National Council, [In the hungarian language: Erdélyi Magyar Nemzeti Tanács.] then in 2011, the hungarian national state decorated him with the official cross of the Order of the Hungarian Republic: [14] [89]



“The laws after 1990” [68] evidently aimed at saving the privileged of the Ceaușescu regime over to democracy. Accordingly, at that time, the respective persons could regularly make at least a part of the public property controlled by them their private property. While with regard to occupation, the Iliescu regime quickly saved Győző HAJDU over to democracy, he could be an exception with regard to immovable property, apparently because the RMDSZ controlling the mayor of Marosvásárhely opposed the policy of saving over the nomenclature. It is another question, how much consistently this policy

was asserted in relation of the rest of the former privileged of the hungarian society in Romania. However, judging on the country-wide level, the mayor of Marosvásárhely certainly acted in a discriminative manner in the case of Győző HAJDU, namely he caused Győző HAJDU and Elizabeth Adam a “serious disadvantage” according to the Swiss Asylum Act of 1998.

The qualification of “serious disadvantage” caused for the Hajdu-Adam couple in relation of their dwelling circumstances becomes more grounded with taking into consideration that after in the course of the decade 1990 “the former owner, officially emigrated to Budapest, had not claimed again their nationalized house from the state neither in kind, nor demanding compensation in money”, [5, p. 40] according to the president of the organization in Marosvásárhely of the RMDSZ, István BENEDEK, [Read approximately: 'iʃtva:n 'benedek.] “there was managed to find them”, [53] and, in consequence of this political intervention, in 2002 they “could claim again their one-time rightful property”, [53] namely, certainly, they were persuaded to do this. Then, in 2011, “the party activist and his wife were under the necessity of leaving the house returned to its rightful owner”. [68] In this regard, that “the one-time alderman Imre FODOR unlawfully hindered the purchase of the dwelling” [34] seems to be only the first step in a conspiracy-like longer process planned in advance, of which purpose was, in all certainty, the deterioration of the dwelling circumstances of the intellectual couple become old, namely, in the relation of Elizabeth Adam as “fasting witch magdolna piripócsi” [22] that as soon as she “had become back a granny all at once, she would return into her hovel”. [17] Therefore, the Hungarian ethnical secret political organization in Romania, enforcing the Hungarian ethnical anti-humanism in Romania, set itself the purpose to make it homeless the human having ensured the best living and self-assertion in the ability of the Ceaușescu regime to the then president of the RMDSZ, Béla MARKÓ, [Read approximately: 'be:lɔ 'mərko:.] and to the writer András SÜTŐ, having partly created the masterwork [5, p. 209] entitled “A nap árnyéka” (The Shadow of the Sun), and his wife, Elizabeth Adam, “the great actress”, [5, p. 175] certainly one of the greatest hungarian dramatic artists of all times. Only that, on 15 november 2011, by favor of the mayor of Marosvásárhely, Dorin FLOREA, [Read approximately: do 'rin 'florea.] Győző HAJDU and Elizabeth Adam “got a two-roomed apartment in the residential quarter Belvedere”, [Read approximately: belve 'dere.] [68] an “apartment for youth”, [53] who by this means, from the point of view of dwelling, were degraded to the level of young couples. Therefore, after all, the five-roomed two-storeyed house [53] did not become a “hovel” according to the calculations and hopes of the hungarian ethnical “Dragon” in Romania, but it became a two-roomed block flat, which even so is a “disadvantage” as compared to their earlier condition, as well as the condition of other former nomenclaturists and retired dramatic artists having national and international renown.

In this way, not only the dwelling circumstances of Elizabeth Adam were anew deteriorated with having her moved from the split-level house with five rooms into the block dwelling with two rooms, [53] but also she was subjected to a dwelling socialization. This is the culmination of the national secret political persecution of Elizabeth Adam. But this caused a “disadvantage” not only to her dwelling circumstances, but also to her artistic dignity. For the utterance of this, she says: “I and my husband did for the hungarian and the romanian cultures more than any other colleague of us”: [68]



Elizabeth Adam, who is a specialist of mimicry, who since 1982 has hardly been allowed to get the opportunity to speak, who for this reason, when rare opportunity offered, expressed herself and messaged with mimicry, who gave evidence of that in what measure she is able to use the mimicry for self-expression and messaging, does certainly not do differently at this time either. But she does not express her momentary relative satisfaction with, and her possible momentary relative pleasure from that “the local authorities have found a solution also for them”, [6] but she utilizes this rarely offered opportunity for expressing her feelings relative to her entire life: she makes it readable written on her face the national secret political persecution of around thirty years. On the culmination of her persecution, this is her message “addressed to our days”. [5, p. 152]

Consequently, from 1982 to her death ensued in 2014, according to the Geneva Refugee Convention of 1951 because of her “political opinion” and her belonging to the “particular social group” of the persons with outstanding talent, working ability and efficiency, through her professional hindrance and the deterioration of her dwelling circumstances, the romanian national state, as well as the romanian and the hungarian national secret political organizations controlling the romanian and, respectively, the hungarian national states brought Elizabeth Adam into the “serious disadvantage” according to the Swiss Asylum Act of 1998, and they subjected her to the “physical and mental violence” according to the Norwegian Immigration Act of 2008, by so doing perpetrating the international crime of political persecution pursuant to the above-mentioned national and international laws.



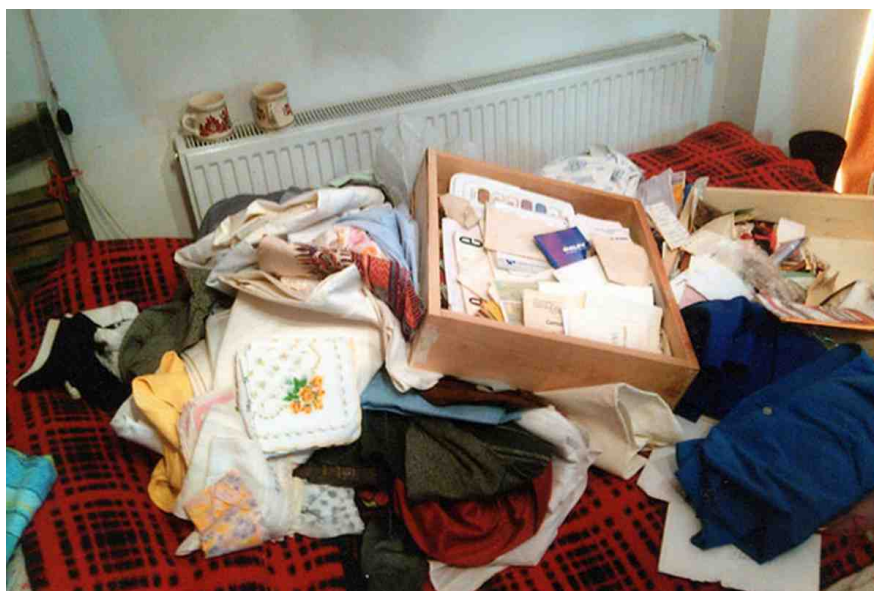
## 7. The anti-Elizabeth Adam national secret political propaganda

Elizabeth Adam was persecuted by the respective ethnical and national “Dragons” in order that she could not “eradiate” [5, p. 164] her humanist and non-nationalist spirituality. This purpose could partly be attained not only with persecution, but also with national secret political propaganda, namely a fading, falsifying and hiding underestimation, denigration, profanation and “annihilation” [5, p. 130] of her public image.

The “human consciousness” [2, minute 18] of Elizabeth Adam is timely not only in the relation of the hungarian society, but also universally, and it shall certainly remain timely still for an incalculable length of time, more exactly at least till the foundation of the Terra state. This can succinctly be expressed in three enunciations. Firstly: “I am a human, and I want to live in a human manner”. [1, minute 11] This thought certainly presented itself or can present itself in the mind of many humans even in the most developed societies, but in the national states it clashes with the asserted conception of the national secret political organizations, according to which “I am a national, and I want to live in a national manner”. Secondly: “go at the wild beast! — on the beast!” [1, minute 46] Although in the relation of Europe, the national secret political organizations may already wage war against one another only in exceptional cases, but even so they have a secret anti-humanist power so great behind the mask constituted by a “majestic God the Father with a great power” [1] embodying the national state each that it is at times worth “going at it”. Thirdly: “I am a love-maker of humans and peoples.” [1, minute 47] The assertion of this principle could put an end, among others, to the wars raging in Africa and Asia, as well as to the fugitive flow springing from those. On the contrary, the national states assert the policy of building fences, not only in the strict sense for blocking the fugitives, but also figuratively for hindering the international integration. Consequently, the spirituality of Elizabeth Adam is useful, and it shall remain useful for an incalculable length of time for the “humans and humankind”, [1, minute 49] but it is harmful, and it shall remain harmful for an incalculable length of time for the ethnical and the national secret political organizations. For this reason, not only in the course of her life, but also after her death they saw, see or can see in the spirituality of Elizabeth Adam and its any real or potential symbol an enemy worthy of battle.

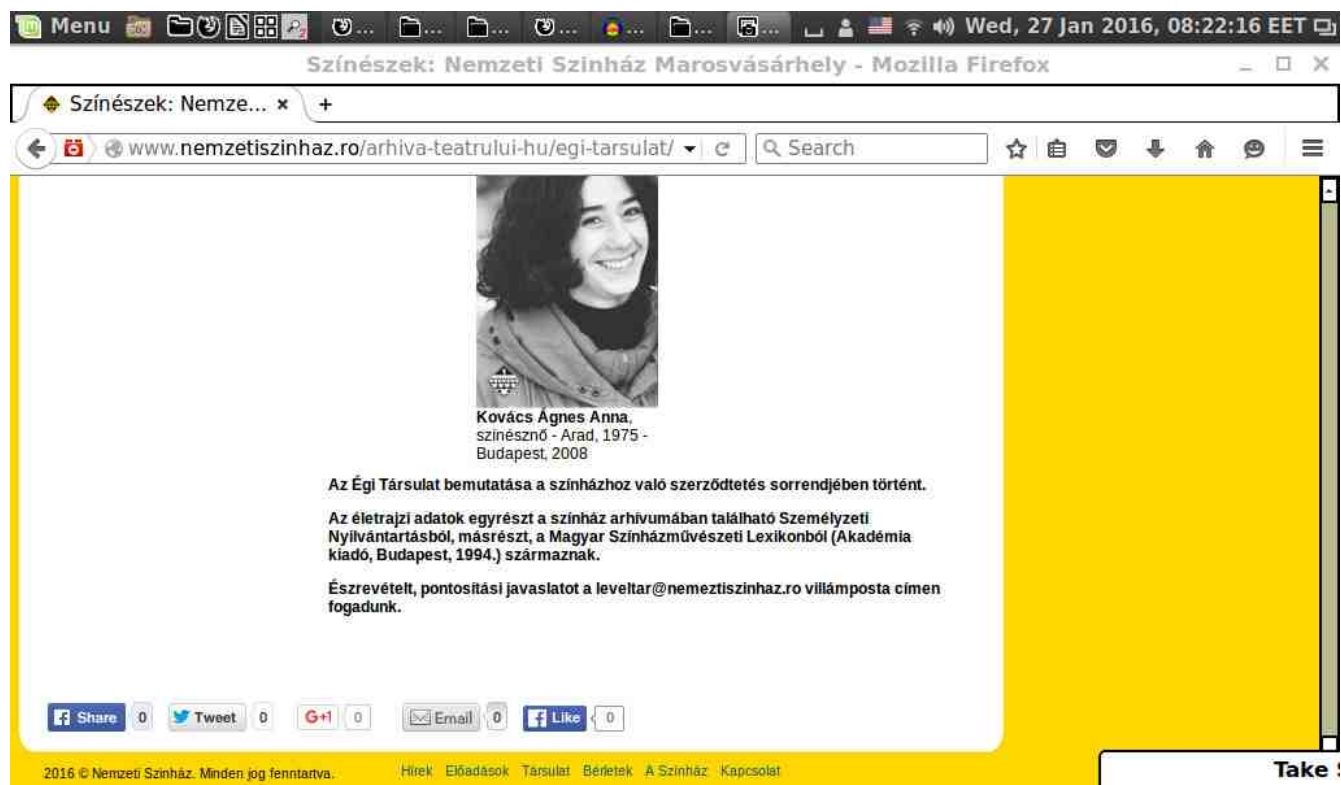
Subsequently to her physical death of 20 december 2014, there have subsisted objects from Elizabeth Adam, information about her “strong individuality” [5, p. 181] and personality, and her spirituality are contained by her five long-play gramophone disks, as well as the sound- and video records possibly made on the occasion of performing her individual reciting evenings. Therefore, for the respective ethnical and national secret political organizations, the Elizabeth Adam case has by far not closed, they have to henceforward battle with her subsisted spirituality, the information relative to her personality and the objects originating from her, in the subestimation, denigration, profanation and “annihilation” [5, p. 130] of her public image they have to fade, falsify and hide those.

“A few days after losing his dear wife, the writer Győző HAJDU has gotten a new and unjust blow”: published the number of 29 january 2015 of the daily of romanian language Cuvântul liber. “The dwelling of his and of the woman dramatic artist Elizabeth Adam being in one of the newest residential quarters in Târgu Mureș, that in the Berlin Street, constituted the object of vandalism. The visitor or visitors penetrating with breaking turned over, trampled down everything, tore out of the joint-hinges the doors of the wardrobe being in the room of the actress, threw down the whole stock of clothes one by one, and along with the evidences relative to her artistic performances ridiculed them in all manners. ‘They did not steal anything,’ said the mourning husband. The annexed photo was made on the occasion of the police investigations”: [90]

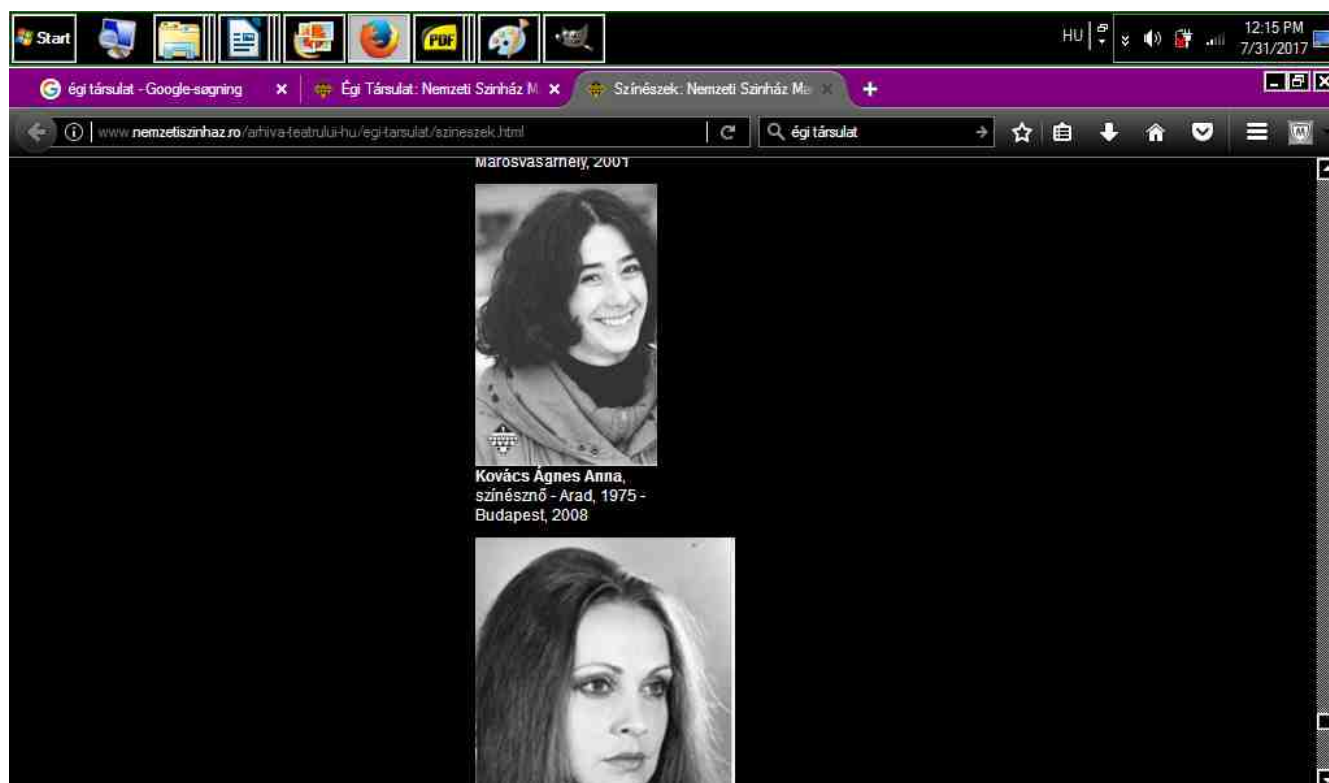


These crimes of abode violation and damaging programs the society for a negative remembrance of Elizabeth Adam. It primarily refers to the existence and action of the hungarian ethnical secret political organization in Romania. It knew in advance that it could do this unpunished even in the romanian national state, as in regard of Elizabeth Adam it has a complete identity in interests with the romanian national secret political organization also controlling the criminal-investigation organs of Romania. On the basis of this, certainly, there came to this propaganda action subsequently to a previous agreement, according to which the damaging profanation would be executed by the “hungarian” party, and the task of programing the society fell to the share of the press of romanian language not boycotting Elizabeth Adam, and prior to further author research it can be seen that neither the first-line committers would have been identified.

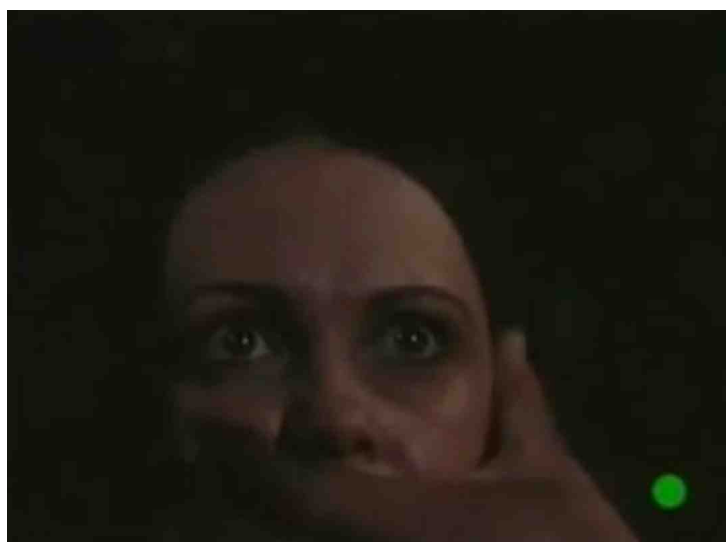
On the page “Égi Társulat” [Read approximately: 'e:gi 'ta:rfulot. In the english language: Celestial Company.] of the internet site of the hungarian section of the Marosvásárhely National Theater, on 27 january 2016, namely more than one year after her death, the photo of Elizabeth Adam could not be seen yet: [26]



it appeared only subsequently to that i had discovered and began researching her case, which creates the possibility that there is a cause-and-effect connection between these two actions, and substantiates the presumption that also in this respect there happened an attempt to hide information connected with Elizabeth Adam: [26]



The requirement of hiding the information connected with Elizabeth Adam was worded by the Hungarian ethnical “Dragon” in Romania already around 1967 in the verse of Domokos SZILÁGYI entitled “Boszorkány” (Witch) with that it designated one of the punishments of the “fasting witch magdolna piripócsi for her grave vice, great sin” [22] in its wish that: “Your mouth speak the truth, no one believe it.” [22] On its part, the Romanian national “Dragon” expressed its interest of hiding the information relative to Elizabeth Adam, and it also programmed it into Elizabeth Adam with its film entitled “Am fost şaisprezece” (We Were sixteen) of 1980, when one of the railroadmen speaks to her: “Shut up!”, [67, minute 24] and with his hand covers her mouth: [67, minute 24]



Elizabeth Adam, certainly, in the course of her entire life disposed of the “moral platform”, [7] which in her letter sent to Elena CEAUȘESCU she designated as a requirement for the new director of the Marosvásárhely National Theater asked by her to be appointed. So much the more as if she called upon help for this, she could not exclude the possibility that she herself would be appointed, moreover, this was probably her purpose. By “moral platform” she meant “not to be compromised by drinking-bout and immoral personal life.” [7] On the contrary, with the verse entitled “Boszorkány” (Witch) of Domokos SZILÁGYI, the hungarian ethnical “Dragon” in Romania falsifyingly presents Elizabeth Adam as “fasting witch magdolna piripócsi” [22] as one who “made a magic potion, made love with a stallion Beelzebub, fornicated with a male devil, lechered with a buck satan”. [22] This “anti-poetic” image was screened by the romanian national “Dragon” with the film entitled “Bietul Ioanide” (Poor Ioanide) of 1980. when it had Elizabeth Adam as “Cati ZĂNOAGĂ” [Read approximately: 'kati 'zənoagə.] [3] and Ion CARAMITRU as a leader of the chauvinist and fascist Iron Guard (Garda de Fier) played a bodily-love scene. Further, the film entitled “Pădurea de fagi” (The Beech-wood) of 1987, represents the first fading and falsifying double of Elizabeth Adam as the most immoral woman switchboard operator from the many ones. The romanian national “Dragon” could not reckon with that Elizabeth Adam would write the above letter to Elena CEAUȘESCU, and it would also be published.

In connection with the professional hindrance — or with the szilágyist “dragonian” terminology, “forced alighting” — of Elizabeth Adam boosted around 1982, there arose the need of covering the action. For this reason, already at the latest in 1973 the romanian national “Dragon” thought out the Cenaclul Flacăra (The Flame Circle), as the most powerful means of its anti-Elizabeth Adam personal secret policy, so that by virtue of its nature it would also cover her persecution with programing the sham explanation according to which: “Elizabeth Adam will no more come before the footlights with newer individual reciting evenings of hungarian language, as in the Cenaclul Flacăra she got out of their habit, has fallen into the habit of common acting, moreover, she has also started on the way of the professional and moral decadence.”

This appearance, covering the romanian national “Dragon” and professionally and morally subestimatingly and denigratingly falsifying Elizabeth Adam, had to be created in the form of an image as well. While the covers of her individual-reciting-evening gramophone disks contain only pictures of Elizabeth Adam, on the back of the cover of her folk-song long-play gramophone disk entitled “Szerelem, szerelem ...” (Love, Love ... of 1983 beside her photo there was also published a photo of the Barozda ensemble with three male members.

In this respect, Elizabeth Adam reveals with Vörös Zászló: “It was a pleasure to work together with the excellent Barozda, i hope we shall have opportunity to stand on the stage collectively still very frequently, as the disk gives a foretaste of the musical material of my following program.” [5, p. 170] With the paper book of Győző HAJDU entitled “Az én Móricz Zsigmond és az Ó Bethlen Gábora” (My Zsigmond MÓRICZ and His Gábor BETHLEN), Elizabeth Adam does not reveal information on that in what measure her this “hope” was fulfilled. Fact is that in this gramophone disk not only Elizabeth Adam sings sometimes without musical accompaniment, but also the Barozda plays in the absence of the voice of Elizabeth Adam, which refers to the national secret political forcedness of the “working together” and the “collective standing on the stage”, to the superiority of the national secret political status, in the relation of the “witch” national secret political status of Elizabeth Adam, of the Barozda ensemble “keeping and untiringly spreading” [20] the “popular culture” [5, p. 189] partly constituting the “roots giving the strength” [5, p. 189] to the hungarian ethnical “Dragon” in Romania, namely particularly the “original peasant music”. [20] Further, Elizabeth Adam “was never animated by ambitions of folk-song singer”, [5, p. 165] with the “ancestral songs” [5, p. 165] “she could bring to the surface of herself” [5, p. 168] the least, instead of the “search for the treasures of bygone times” [5, p. 165] she

would have liked to create the treasures of her present, the reason why behind her exaggerating word-group “very frequently” she certainly did her best in order that the primitive “popular culture” filled out her professional time in the least measure possible as compared to her relatively developed individual culture.

In addition, as compared to her photos displayed on the covers of her long-play gramophone disks entitled “Rejtelmek ha zengenek ” (Puzzles If They Resound) of 1976 and “A nap árnyéka” (The Shadow of the Sun) of 1980, there appears a mild smile on the face of Elizabeth Adam. One can conjecture the cause of this in the three musicians as well. That this is only a sham cause, can be seen also from that in her film entitled “Pădurea de fagi” (The Beech-wood) of 1987, of around three years later, her first double can already be seen in the company of more than three soldiers as well, and as if the scenario writer or the film manager issuing the verbal direction had calculated with the rule of three her smile level corresponding to this. [51, minute 54]

In this way, around 1986 — only at her age of around 39 years — there commenced the darkest period of the life of Elizabeth Adam. And during this the “Dragons” did certainly not renounce their purpose to deprave her. That what could happen and what could not happen in the following around 25 years, that can roughly be read on the above photo made on 15 november 2011: refuting the simulating photos forged with around a quarter of a century earlier, in her “fidelity heavy to the soles of her feet” [2] Elizabeth Adam is standing by the side of Győző HAJDU with a facial expression, which a dramatic artist cannot afford in public under normal circumstances.

Also the paper book of Győző HAJDU entitled “Az én Móricz Zsigmond és az Ő Bethlen Gábor” (My Zsigmond MÓRICZ and His Gábor BETHLEN), published in 2009 by the Publishing House Agerpress in Bucharest, comprises elements expressing a political will and constituting a political action relative to the denigrating falsification and “annihilation” [5, p. 130] of the public image of Elizabeth Adam. In 2009, Elizabeth Adam was around 62 years old, her relatively advanced age and exposed material situation could raise the hope in the hungarian ethnical “Dragon” in Romania and the romanian national “Dragon” that their this anti-Elizabeth Adam action would be fruitful. Namely, after her professional passivity of the around two decades elapsed since 1990, it was not to be expected that in the remaining part of her life she would react to it on the merits, and would belie it with her deed, and one could interpret her further passivity following the publication for a corroboration of the false conceptions asserted with the action.

One of the fundamental theses — of falsifyingly “annihilating” [5, p. 130] purpose — of the anti-Elizabeth Adam national secret political propaganda is that the redactor and writer of the get-ups of the individual reciting evenings of Elizabeth Adam is Győző HAJDU. In keeping with this conception, in this book Győző HAJDU implicitly denies the quality of conceiver and fellow-author, namely of redactor and writer of Elizabeth Adam relative to the monodrama entitled “A nap árnyéka” (The Shadow of the Sun) with that he ostentatiously qualifies it as “my Monodrama”, [5, p. 25] in connection with this he stresses the quality of “dramatic artist” [5, p. 25] of Elizabeth Adam, recognizes only her activity and performance of reciter, alleges that the monodrama’s “sentences, epithets and comparisons from first to last were born in the heart of Zsigmond MÓRICZ”, [5, p. 149] because “he endeavored to get up the podium program so that, with the exception of a few conjunctions indispensable at the logical joining to each other of the sentences, no foreign linguistic element modify the original thought of Móricz.” [5, p. 149]

However, the above conception of the exclusiveness of the qualities of redactor and writer of Győző HAJDU is refuted by that in the version of the monodrama published in this book there was hidden the Zsuzsanna KÁROLYI song informing about the persecution of Elizabeth Adam, as well as it can be pointed out that Elizabeth Adam selected and redacted the Anna BÁTHORY song from the popular-poetry collection of János KRIZA entitled “Vadrózsák” (Wild Roses). [Note: See my book entitled “Eliza-

beth Adam's Progressive Humanist Non-Nationalist Universal-Nation-Making Means". With this book, i refute also the qualities of redactor and writer of Győző HAJDU relative to the get-ups of the other individual reciting evenings of Elizabeth Adam.]

As a consequence of the above conception — namely: “With her individual reciting evenings, Elizabeth Adam shows not herself, but the people.” — the two photos being on the back side of the cover of the book picture Elizabeth Adam in a szekely hungarian national dress, by this means intending to hidingly “annihilate” [5, p. 130] her humanist and non-nationalist spirituality with the hungarian “popular culture”, [5, p. 189] denying her outstanding talent, “creative energy of a volcanic strength” [5, p. 191] creative efficiency, “strong individuality”, [5, p. 181] programing: “Elizabeth Adam is only a hungarian-nation imitation and imitator, she lived out mostly in the popular art her individual identity identifying itself with her national identity”: [5]



Consequently, this book cover, in conformity with the national secret political will hidden behind it and manifesting itself in it, in forging the public image of Elizabeth Adam to be eternized by it, with her ethnical ego hides the humanism and individuality of her ego. There are thus far authentic, therefore, the historical sources forged and eternized by the ethnical and the national secret political organizations, of which purpose is certainly that those do not reflect the reality of the past, but serve their present and future interests, namely contribute to the maintenance of their secret power: with this, however, those reflect the reality of their present existence and actions.

Presumably in keeping with the above book-publishing action, on 27 august 2009 there was published — among others — the letter dated 17 july 1987, [3] which Elizabeth Adam had sent to Elena CEAUȘESCU, and which “bears the style of Győző HAJDU”. [29] The letter was not thrown away, was not lost either, but was preserved, even in the “archives of the governing body of the Romanian Communist Party”, [21] of which part relative just to “the period 1985-1989 was put at the disposal of the researchers”, [21] they “found it”, [21] the site jurnalul.ro [Read approximately: zur 'nalul.] published it, then with the publication of the collateral propaganda articles there closed this 2009 train of actions of the falsifyingly denigrating campaign of the public image of Elizabeth Adam. Its purpose was presumably to publish firstly the fact itself that Elizabeth Adam had written a letter to Elena CEAUȘESCU, and further to make it possible the publication of the conceptions that she “had delated” [21] or “had denounced” [14] [29] or “had informed against” [53] not “the actors of the theater, who had sung the hungarian and the szekely anthems”, [7] but “the hungarian actors and stage managers of



the Târgu Mureş National Theater”, [3] or “her colleagues”, [14] or the “theater in Marosvásárhely”, [29] or “the working pool of the theater”. [53]

Elizabeth Adam wrote the above letter subsequently to that “in the period between 14 may and 26 june 1987 she had held in London a number of reciting evenings in the english language from the poetry of Mihai EMINESCU.” [7] Her purpose was certainly that after she had met with success in Great Britain — namely, “the audience of several hundred persons unanimously recognized her reciting evening; the poet Alan Brownjohn, the president of the London Poetry Society, expressed his gratitude in letters; the universal literary periodical ADAM resorted to her to repeat her program; the [second] reciting evening enjoyed a commendable reception; the British broadcasting studios (BBC) asked her for two interviews;” [7] — and after years earlier she had met with success also in Romania — namely, “she was twice rewarded with the first prize (and once with the second prize) at the republican phase of the National Festival ‘Singing Romania,’” [7] — she should meet with similar success in Romania in the future as well by that with the help of Elena CEAUŞESCU “there were appointed a competent theatrical human with moral and professional prestige at the head of the Târgu Mureş National Theater” [7] in place of the director Iulius MOLDOVAN, who “was not a theatrical human, did not dispose of moral prestige, was passive in relation to that she was marginalized, and he was similarly passive also on the occasion of a visit to the commune of Szászcsávás, [Read approximately: 'sa:stfa:va:f. In the romanian language: Ceuaş.] where the actors of the theater — being drunk — sang the hungarian and the szekely anthems”. [7] Therefore, in this letter Elizabeth Adam subordinated everything to her professional self-assertion, her letter almost completely amounts to rendering the grounds for her request.

In connection with their letters asking for help addressed to the leaders of the Romanian Communist Party, Elizabeth Adam and Győző HAJDU were always in the need of avoiding the appearance of subjectivism, proving their objectivity, as by so doing they could increase the probability of granting the asked help. This striving appears also from the letter of Győző HAJDU dated 28 november 1985, written to Ioan UNGUR, the First Secretary of the Maros County Committee of the Romanian Communist Party: “Very honored Comrade Ungur, believe it, we do not exaggerate the reality.” [54] Elizabeth Adam follows the same guideline in her letter written to Elena CEAUŞESCU, when, for supporting the objectivity of her statement relative to the passivity of the director in connection with her professional hindrance, she adds that the director “was similarly passive also on the occasion of a visit, when the actors of the theater sang the hungarian and the szekely anthems.” [7] On this same line, for proving her statements relative to her success in London, Elizabeth Adam writes the following: “With Your permission, I annex to these lines the letters of Alan Brownjohn, the president of the London Poetry Society, in which, in the name of the society, he expressed his gratitude for my reciting evening”. [7] With regard to the above letter of Győző HAJDU as well, it can be presumed that the idea of the “delation” [21] or “denunciation” [14] [29] was of Győző HAJDU.

In relation of the “delation” [21] or “denunciation” [14] [29] aspect of the letter, it is characteristic that with her letter Elizabeth Adam did not deprive the hungarian society in Romania of the szekely and hungarian anthems, but the respective ethnical and national “Dragons” deprived the all-hungarian society for ever of the individual reciting evenings of Elizabeth Adam, which she could still have created between 1980 and 2014, namely during around 34 years.

One of the collateral articles lays down a “law” as well, according to which “the desire of promotion was inversely proportional to the gift of talent”. [21] This can program: “As Elizabeth Adam wrote a letter to Elena CEAUŞESCU in relation to her dramatic-art activity, her desire of promotion cannot be the smallest, therefore she cannot be the most talented, but just the opposite, she is the least talented, as her colleagues did not write a letter to Elena CEAUŞESCU. Consequently, it is not true that Elizabeth Adam was ‘marginalized’, [7] she had to ‘sometimes await even five years to receive a more important role’, [7] because she was the least talented. Elizabeth Adam could not mean a security peril for the



Ceaușescu regime, because, on the one hand, she was the least talented, and, on the other hand, through her letter written to Elena CEAUȘESCU she provedly collaborated with the Ceaușescu regime.” It may appear from this how it is possible in 2009 in the relatively democratic romanian national state to hide an outstandingly talented person, manifesting herself especially between 1974 and 1982, and a professional hindrance, happened especially between 1982 and 1989 in the dictatorial Socialist Republic of Romania, with the assertion of the conceptions “the least talented”, and, respectively, “collaboration with the Ceaușescu regime”.

According to the hungarian Dramatic-Art Encyclopedia of the hungarian Electronic Library of the Country-wide Széchenyi [Read approximately: 'se:tʃe:nyi.] Library [In the hungarian language: Országos Széchenyi Könyvtár.] in Budapest, Hungary, the presumed colleagues in Marosvásárhely of Elizabeth Adam, namely Ingeborg ADLEFF (born in 1933) played a series of roles with her spirited individuality; Anatol Constantin (1921) is a talented, many-sided actor, who provided memorable playings in tragedies, comedies and dramas alike; Ferenc BÁCS [Read approximately: 'ferents 'ba:tʃ.] (1936) is an individuality with pleasant organum, he molds his roles with human dignity, kept-back gestures; Márta BÁLINT [Read approximately: 'ma:rtɔ 'ba:lint.] (1946) variedly and genuinely played girls and young married women of insinuating manners; Zoltán BODÓ [Read approximately: 'zolta:n 'bodo:.] (1944) played his character roles genuinely; Ottília BORBÁTH [Read approximately: 'otti:liɔ 'borba:t.] (1946) plays leading ladies and character roles, her art is characterized by an intellectual, lanky playing style; György KÁRP [Read approximately: 'gyɔrgy 'ka:rp.] (1945) excelled with his character-molding faculty, sense of humor; Éva SZÉKELY M. [Read approximately: 'e:vɔ 'se:key.] (1942) revives a series of character figures, colorful episode roles, comes before the footlights on reciting evenings; Gyula ZALLÁNYI [Read approximately: 'gyulɔ 'zɔla:nyi.] (1950) his playings are characterized by vigor, insinuating manner and free playfulness; István ZONGOR [Read approximately: 'iftva:n 'zongor.] (1943) is a manly phenomenon, reliable actor; Erzsébet ÁDÁM (Elizabeth Adam) (1947) organized individual reciting evenings for herself, and in the seventies and eighties she traveled through Western-Europe, Canada, the USA, moreover, Australia as well. Therefore, as contrasted with the above dramatic artists in Marosvásárhely, the encyclopedia hides the “strong individuality” [5, p. 181] of Elizabeth Adam, which can program: “At the Marosvásárhely National Theater, Elizabeth Adam was the less talented”, just as the above-touched article of romanian language in Romania. Consequently, the romanian and the hungarian national secret political organizations uniformly assert their common interests relative to Elizabeth Adam.

Till 24 January 2016, Kinga ILLYÉS undertaking the representation of the “anti-poetry” of Domokos SZILÁGYI and of “Saint Elizabeth of the House of Árpád” has merited 10 and a half lines, as well as a photo in the Hungarian Dramatic-Art Encyclopedia of the Hungarian Electronic Library of the Country-wide Széchenyi Library: [45]

Menu Ma... Ad... Pic... 20... Tak... Sun, 24 Jan 2016, 18:23:42 EET

Magyar Színházművészeti Lexikon / Illyés Kinga - Mozilla Firefox

mek.oszk.hu tana... Magyar Színházm... Magyar Színházm... Magyar Színházm...

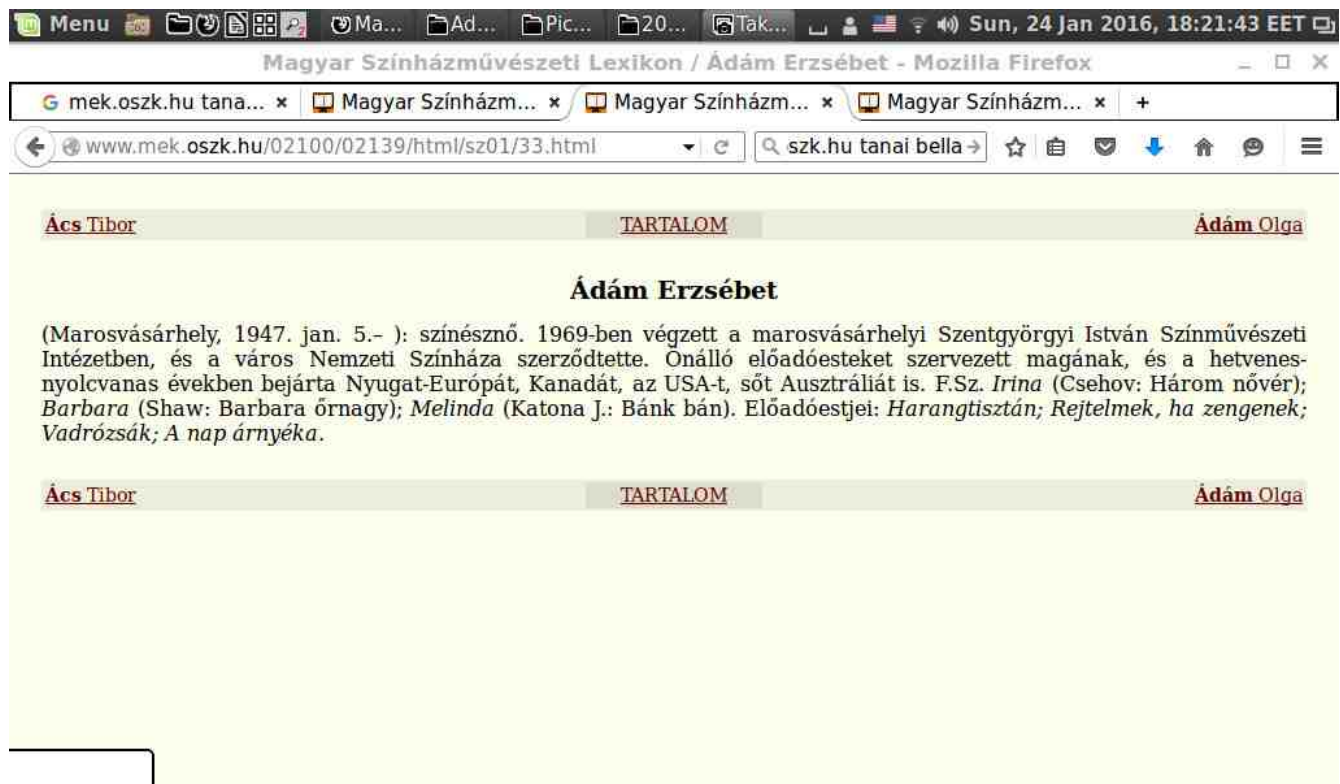
www.mek.oszk.hu/02100/02139/html/sz11/17.html szk.hu tanai bella

### Illyés Kinga

(Bereck, 1940. dec. 10.–): előadóművésznő, színésznő, színeszpedagógus. 1961-ben végzett a marosvásárhelyi Szentgyörgyi István Színművészeti Intézetben, és a város együtteséhez szerződött. Lírai hősnők hagyományoktól eltérő, szokatlan megelevenítésével tűnt fel. Visszafogott érzelmeket, indulatokat sejtető halkságot ötvöz egybe hirtelen kitörésekkel, váratlan sokkhatásokkal. Szép dikciója, árnyalt és kifejező beszéde pályája kezdetétől sejtette, hogy a szavalás, a pódiumműfaj, az előadóművészet jelentős részt kér életművében. 1965-től egyre több irodalmi rendezvényen, szavalóesten lépett fel, a hetvenes évektől pedig önálló műsorokkal turnézott nemcsak az országban, hanem az USA-ban, Nyugat-Európa különböző országaiban és Ausztráliában is. 1990-től csak főiskolai katedráját tartotta meg, és főként önálló fellépésekre vállalkozik. F.Sz. Ruth (Wolf: Mamlock professzor); Anyuta (Tolsztoj: A sötétség hatalma); Sári (Nagy I.: Özönvíz előtt); Egérke (Örkény I.: Macskajáték); Böske (Barta L.: Szerelem); Lizanka (Bulgakov: A divatszalon titka). Előadóestjei: Saint-Exupéry: *A kis herceg*; *Fagyöngy*, *Lírai oratórium* (Szilágyi D. verseiből); Fallaci: *A nő, aki virágot akart szakítani*.



On the contrary, Elizabeth Adam received four and a half lines without a photo: [45]





On this same line of the anti-Elizabeth Adam hungarian national secret political propaganda, it is certainly among the main purposes of the “Saint Elizabeth of the House of Árpád” campaign, carried out by Kinga ILLYÉS, then Helga KOLTI and the hungarian national state, to fade the “strong individuality” [5, p. 181] of Elizabeth Adam and to hide her individual progressive spirituality with the assertion of the regressive “flock” spirituality.

A collateral article of hungarian language in Romania of the letter of Elizabeth Adam sent to Elena CEAUȘESCU, translating and presenting it, hides the sentences of the letter relative to her persecution, namely that “sometimes, i await even five years to receive a more important role”, [7] and that “i am a partaker in the renewal of the savage attacks directed against me, coming on the part of the hostile elements henceforward calumniating me.” [7] On this same hiding propaganda line, it translates the sentence “the stage managers András HUNYADI and Elemér KINCSES ignore me” [7] so that they “look through me”. [29] {Note: In the electronic-print fragments below, there can be compared the respective original passages of romanian language [7] with their translations of hungarian language in question. [29]}

Scrisoarea actriței Adam Erzsebet către Elena ...





**Vineri, 22 ianuarie**, insert surpriză în Jurnalul Național.  
Un pachet cu 2 cărți extraordinare, **"Dama cu camelii"**  
și **"Bel Ami"**, la un preț incredibil de numai **6,9 lei!**

[m.jurnalul.ro](#)

[Horoscop](#)

[ABONEAZA-TE ACUM](#)

Din Arhiva CC al PCR



Școală pe pârtie, la Poiana Brașov

[Știri](#)

[Editoriale](#)

[Special](#)

[Bani&Afaceri](#)

[Viață sănătoasă](#)

[Cultură](#)

[Fun](#)

[At](#)

## Scrisoarea actriței Adam Erzsebet către Elena Ceaușescu

0

Share

0

Tweet

G+1

0

27 Aug 2009 - 00:00

Feljelentették a marosvásárhelyi színházat Elen...

székelyh<sup>n</sup>.ro

2016. január 22., péntek; Ma **Vince, Artúr** napja van

KERESÉS A CIKKEKBEN



FŐOLDAL AKTUÁLIS VILÁG SPORT MAGAZIN MŰVELŐDÉS FALUSZERTE FOTÓ

Aktuális

## Feljelentették a marosvásárhelyi színházat Elena Ceaușescunál

2009.12.23. [14:47] | Utolsó módosítás: 2009.12.23. [14:48]



0

Tweet

Tetszik

0

MEGOSZTÁS



3226



3

1989-ben a kommunista vezérkarnak, Elena Ceaușescunak címeztek levelet a marosvásárhelyi színházból. Az Ádám Erzsébet (képen) színésznő levelét és a beárultak véleményét az alábbiakban olvashatják.





Dețin categoria I de calificare profesională. În ultimi ani am fost distinsă de două ori cu Premiul I la fazele republicane ale Festivalului Național "Cântarea României" (și o dată cu premiul al II-lea). Cu recitalul eminescian "De ce nu-mi vii", în limba română, am obținut marele Premiu la Gala Națională a recitalurilor dramatice (Bacău, 1986). Totuși, teatrul în care lucrez mă marginalizează în mod consecvent. **Aștept uneori chiar cinci ani pentru a primi un rol mai important.** Indiferent de nivelul profesional sunt favorizate colegele care se află în grațiile directorului. Regizorii Hunyadi Andras și Kincses Elemer - având vederi și manifestări specifice naționalismului maghiar - **mă ignoră** pentru faptul că sunt soția scriitorului Hajdu Gyozo. Aceștia dezaprobă fățiș atitudinea angajată a soțului meu față de politica partidului nostru, precum și patriotismul nostru românesc fără echivoc. Deseori, împreună cu soțul meu, suntem calificați la teatru "trădători", adică niște indivizi care și-au "trădat" naționalitatea și confrății lor maghiari, făcând o "politică murdară" prin recitalurile noastre în limba română.

Feljelentették a marosvásárhelyi színházat Elen...

A szakmai végzettség I kategóriájával rendelkezem. Az utóbbi években két alkalommal tüntettek ki első díjjal a „Megéneklünk, Románia” Nemzeti Fesztivál országos szakaszán (és egyszer második díjjal). A román nyelvű "De ce nu-mi vii" című Eminescu-versműsorral elnyertem a drámai színlátványok Országos Gálaestje Nagydíját (Bákó, 1986). Mégis, a színház amelyben dolgozom következetesen marginalizál. Szakmai színvonaluktól függetlenül azon kolléganők a favorizáltak, akik az igazgató kegyeit élvezik. Hunyadi András és Kincses Elemér rendezők – minthogy a magyar nacionalizmusra jellemző sajátos nézeteik és megnyilvánulásai vannak – **átnéznak rajtam** azért, mert Hajdu Győző író felesége vagyok. Ők nyíltan elítélik a férjem pártunk politikája iránti elkötelezett magatartását, valamint egyértelmű román hazafiságunkat. Gyakorta, férjemmel együtt, „árulóknak” minősítenek a színházban, azaz olyan személyeknek, akik „elárulták” magyar nemzetiségüket és közösségüket, „piszkos politikát” folytatva román nyelvű műsoraink révén.

Directorul Iulius Moldovan este pasiv față de aceste atitudini. La fel de pasiv a fost și cu ocazia unei deplasări în comuna Ceuaș, unde actorii teatrului, băuți fiind, au intonat imnul maghiar și imnul secuiesc. Directorul nostru nu poate respinge aceste tendințe vătămătoare, deoarece nu dispune de o platformă morală corespunzătoare. El se teme că aceste elemente fiind chemate la ordine, s-ar întoarce împotriva lui și i-ar demasca, la o adică, abuzurile.

Faptul cel mai grav și dureros pentru mine este că directorul teatrului a sabotat și continuă să-mi saboteze recitalul "De ce nu-mi vii" în limba română. Ca urmare, **asist la o recrudescență a atacurilor dure la adresa mea, venite din partea elementelor ostile care mă calomniază în**

continuare.

Mult stimată și iubită tovarășă Elena Ceaușescu,  
Rugămintea mea ar fi să ne ajutați ca în fruntea Teatrului Național din Tg. Mureș să fie numit un om de teatru competent, cu prestigiu moral și profesional, capabil să transpună cu consecvență în viață, în acest domeniu specific de activitate, politica revoluționară a partidului nostru.

**Arhivele Naționale, Fond CC al PCR**

Iulius Moldovan igazgató passzív e magatartással szemben. Hasonlóan passzív volt egy Csávás községbe történt kiszállás alkalmával is, ahol a színház színészei, berúgva, elénekelték a magyar és a székely himnusz. Igazgatónk nem képes e káros tendenciákat kiküszöbölni, minthogy nem rendelkezik megfelelő erkölcsi talapzattal.

Kérésem az lenne, hogy segítsen nekünk, hogy a marosvásárhelyi Nemzeti Színház élére egy erkölcsi és szakmai presztízzsel rendelkező, kompetens színházi embert nevezzenek ki, aki képes következetesen életre kelteni az emberi tevékenység e sajátos területén pártunk forradalmi politikáját.

In connection with the letter, “a stage manager said: ‘I think, at around Christmas, one should talk about the liking, the Humans. This case is not that.’” [29] The stage manager, certainly, would have liked to say the word “hungarians” instead of the word “Humans”, and he used the word “Humans”, just in order that not only the “hungarians” disown Elizabeth Adam from the hungarian language territory, but also the humans from the surface of the Earth to the cosmic space. Because otherwise it would become evident the anti-humanness of the hungarian anti-human nationalism, what it will not recognize. Further, the stage manager did not give away that if not a human, then what he held Elizabeth Adam. Presumably because Domokos SZILÁGYI had answered this question already around 1967: “a witch, that offers the vaporeing coffee from a flying saucer”. [22]

Regularly, to the articles concerning them, the national secret political organizations themselves add “comments” as the first ones, in order to tone-settingly guide the interpretation of the article, and their message be read by people as many as possible. And indeed: the “comments” of the article are of programming and political character. It is characteristic that the article was published on 23 december 2009 at 14.47 hours, and on the same day at 22.26 there already added a comment “Tunde”, who with that he qualifies Elizabeth Adam a “betrayers” alluding to her human nature — namely, the lack of her hungarian nature — and affirms that she “has no place among us”, can be identified with those, who around 25 years earlier “at the theater often qualified Elizabeth Adam, together with her husband, as ‘betrayers,’” [7] then “in june 1990 broke on the wheel” [29] her career, and boycotted her. But “Tunde” does not confine himself to the person of Elizabeth Adam, but generalizing warns the members of the hungarian society against following the example of Elizabeth Adam, as “such a human does not have to be pitied because of her career broken on the wheel”. [29] Around two days later, a person hidden behind the word “színház” [In the english language: theater.] programs in a manner creating the appearance of non-preparedness with his superficially worded and written in “comment” that the professional self-as-

sertion has to primarily be determined not by talent, competence and results, but by political criteria. On the following day, “Victor-Győző” programs that such humans should be held “dogs”: [29]

Feljelentették a marosvásárhelyi színházat Elen...

2. színház

2009.12.25., péntek [20:01]



Miért kellett 2o évnek eltelnie, hogy a nép is megtudja, kinek tapsolt annak idején a színházban? vagy csak 2o évenként teszik közzé egy-egy áruló nyilvánosságra hozását?

VÁLASZ

1. Tunde

2009.12.23., szerda [22:26]



Kedves Kárp György! az ilyen embert nem kell sajnálni kerébe tört karrierje miatt. Az árulóknak nincs helye közöttünk!

VÁLASZ

3

On 3 november 2010, Elizabeth Adam gets the opportunity to speak in a report broadcast by the Duna Television. But she may talk about only her relation to chestnuts.

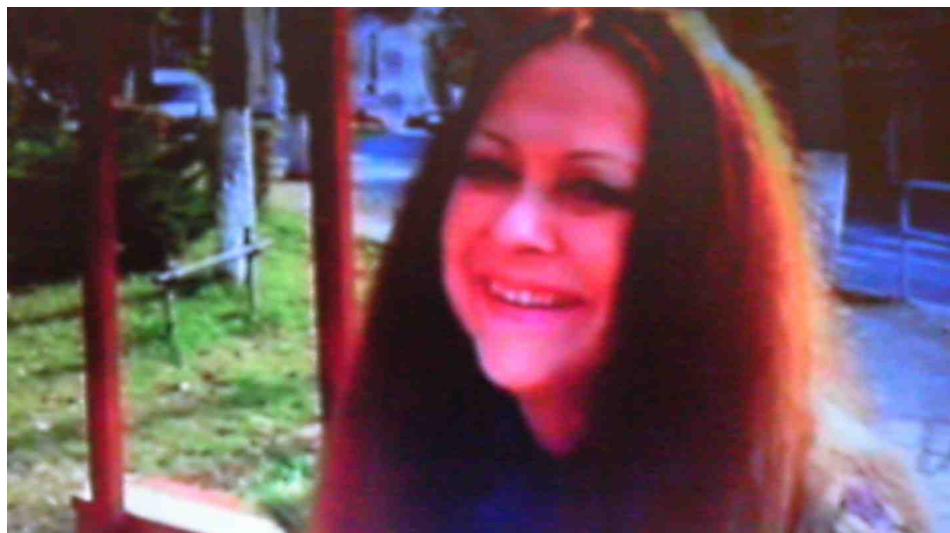
Reporter: “Elizabeth Adam cannot even imagine the autumn days without chestnuts.”

Elizabeth Adam: ““It is very delicious these — chestnuts. And always freshly, warmly — While they are so warm, fresh — And from her parents, and from her grandfather, and from everyone — Because we dwell here up on the boulevard — I don’t go home either with so much baggage so that I don’t buy chestnuts””: [Laughing] [32]



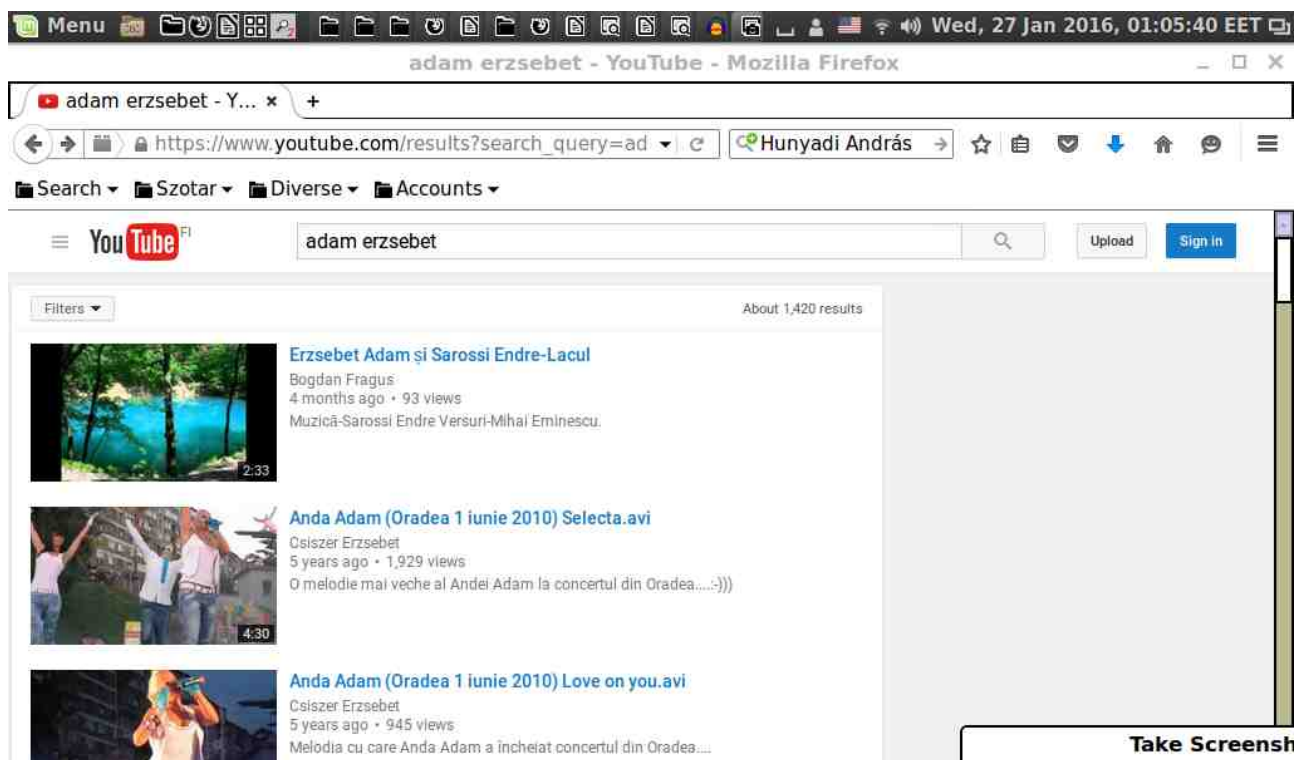


This acting of her was socialized into a report of around 45 minutes in 2010, in conformity with the socialization individuality-fading and spirituality-stifling personal secret policy applied to her beginning with 1978. During the around 20 years passed since 1989 — when media and speech were declared free — maybe only these around 20 seconds “program time” altogether had been made possible for her. Certainly, “there was latent in her much more say” [5, p. 167] and much more interesting than the chestnuts, which she signals with looking into the lens: [32]

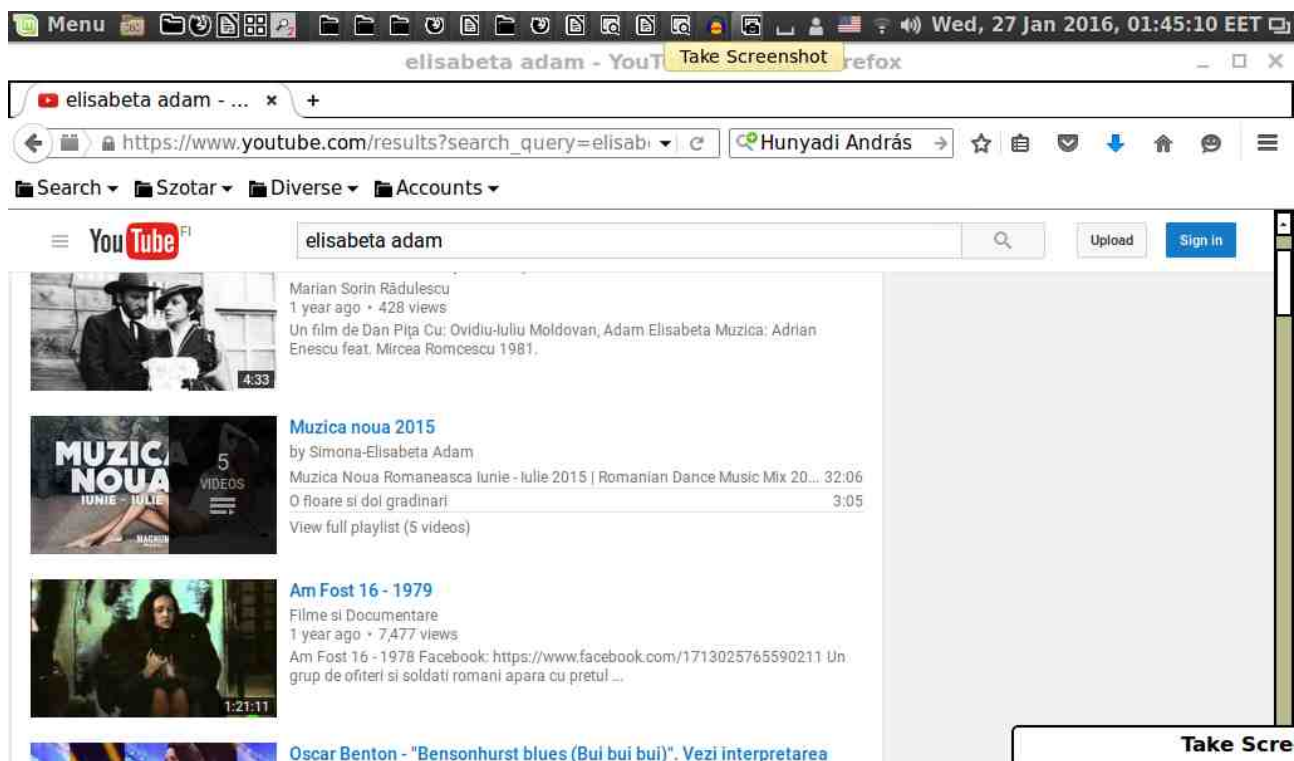


In november 2011, on their moving into the new dwelling, Elizabeth Adam and Győző HAJDU “could not cram into the two rooms altogether their all pieces of furniture and book stock of one thousand and a half”. [68] Therefore, with the dwelling persecution, there was not only deteriorated their dwelling circumstances, but was also diminished their ability relative to bequeathing material legacy. In this way, also the dwelling persecution could be a part of the national secret policy relative to the “annihilation” [5, p. 130] of the memory of Elizabeth Adam with the purpose of that the least possible material remains stand from her.

On the YouTube video site, to the search word “adam erzsebet”, a single hit appeared on 27 january 2016, namely the musicalized version of the verse of Mihai EMINESCU entitled “Lacul” (The Lake) performed by Elizabeth Adam in the Cenaclul Flacăra (The Flame Circle), and even that was uploaded only a number of months before, on 13 september 2015:



To the search word “elisabeta adam”, there appeared two hits on 27 january 2016: the films entitled “Pruncul, petrolul și ardelenii” (The Baby, the Oil and the Transylvanians) of 1981 and “Am fost șais-prezece” (We Were sixteen) of 1980. Both were uploaded with around one year earlier:



The few hits refer to the anti-Elizabeth Adam national secret political propaganda and her low popularity resulting from this. From the lack of the hits relative to her art of hungarian language, it can be seen that the anti-Elizabeth Adam secret political propaganda of the hungarian ethnical “Dragon” in Romania is stronger than that of the romanian national “Dragon”. This is mirrored also by the attributes, which are applied to Elizabeth Adam in articles. In this way, while in the press of hungarian language the “weekly Tabu [Read approximately: 'tɒbu. In the english language: Taboo.] as the most antipathetic hungarian in Romania”, [34] in the press of romanian language she is termed “one of the most talented actresses of our age”, [5, p. 176] “one of our greatest dramatic artists”, [5, p. 174] “great actress”, [5, p. 172] “our dear actress”, [91] “a superb actress”, [12] or “beautiful actress”. [13] This is natural, as while the hungarian ethnical “Dragon” in Romania has a pretext to qualify her for a “betrayal”, the romanian national “Dragon” has no possibility to negatively present her before the romanian humans.

On the contrary, the search word “illyes kinga” resulted in relatively many hits on 27 january 2016. This is naturally attributable to that Kinga ILLYÉS undertook a role in the romanian hungarian ethnical and the hungarian national secret political propaganda. This nature of national-secret-political-propaganda artist of Kinga ILLYÉS can be seen from that in most cases she appeared in connection with the diffusion of the “anti-poetry” of Domokos SZILÁGYI.

A method of hiding the outstanding talent of Elizabeth Adam, namely of asserting the conception of her relative talentlessness was the attribution to her of a supernatural power, by this means programing that: “Elizabeth Adam had no talent, but only magic power”. This is one aspect of hiding the human nature of Elizabeth Adam — and the persons of her kind — namely of asserting the conception of her non-human identity, for which the hungarian ethnical “Dragon” in Romania created in its subjective idealist consciousness the individual identity of “witch” of folk-tale. This theoretical procedure meant at the same time the denial of the human identity of the individuals of this kind, and the justification of the anti-humanness of the anti-human nationalism of the conceivers of this ideology.

In the enforcement of the “witch” ideology in the relation of Elizabeth Adam, the hungarian ethnical “Dragon” in Romania picked out and introduced to its respective secrets Domokos SZILÁGYI, of whom it can be presumed that with accepting the offer, then with assiduously composing his “dragonian” lyrics, he became a head of the hungarian ethnical “Dragon” in Romania. Around 1967, Domokos SZILÁGYI introduced Elizabeth Adam in his “anti-poetry” as such a “witch” who has, among others, “fiery-eyes”. [22] But, at the same time, he presented Elizabeth Adam also for a “little angel with a long chemise”, [4] then a “teen-ager angel” [70] put on the screen by the romanian national “Dragon” with the film entitled “Am fost şaisprezece” (We Were sixteen) of 1980, who asks for herself “magic eyes”, [70] namely, “fiery-eyes, in order to peep into the family sanctums, and biding up her aversion in a bunch for Beelzebub, long to go back home, to the hell”, [70] presumably in order to “make love with Beelzebub” [22] by this time as a “witch”.

In 1980, with her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun) on the peak of her professional career, Elizabeth Adam achieved undeniable, partly also recognized results. But the human-oppressive machinery of the hungarian anti-human nationalism did not remain inactive at this time either: in hiding her “strong individuality” [5, p. 181] it consistently enforced the “witch” status forged by it with that it repeatedly qualified the individual reciting evening of Elizabeth Adam as “bewitchment”, by this means programing that she not with her outstanding talent “had bewitched the public” [5, p. 209] — as wrote in his telex dated 12 march 1982 Miklós SOÓS, [Read approximately: 'mikloːʃ ʃoːʃ.] the leader of the Hungarian Radio in Sidney, Australia — but with her “witch” quality, springing from which she held her “bewitchment auguring a pagan rite” [5, p. 177] — as wrote Iván BOLDIZSÁR [Read approximately: 'ivaːn 'boldiʒaːr.] in his article appeared on 28 de-

cember 1980 in Új Tükör [Read approximately: u:y 'tükə:r. In the english language: New Mirror.] in Budapest — or “one-woman bewitchment”, [5, p. 159] — according to the article of Pál NAGY [Read approximately: pa:l nɔgy.] appeared in the number 14 of 1980 of Új Élet in Marosvásárhely.

In 2015, Corneliu VADIM TUDOR — of whom it can be presumed that he was a head of the romanian national “Dragon” — qualified Elizabeth Adam as „fermecătoare”, [13] [Read approximately: fermekə 'toare.] which means not only “charming”, but also “bewitching”, and attributed her “farmec”, [Read approximately: 'fɹmek.] which, on its part, means not only “charm”, but also “bewitchment”, and with which she “gladdened the american and canadian romanians as well.” [13] Further, the pronunciation by Elizabeth Adam of the romanian first name “Adrian” was qualified by the reporter of her interview of around october 2010 as „fermecător”, [6] namely, “charming” or “bewitching”.

On 23 january 2016, the name of a site in Romania presenting Elizabeth Adam as a film actress was “cinemagia.ro”, in which the word “magia” [Read approximately: mɹ 'dʒiɹ.] means “bewitchment” and “magic”. This site was being making the profile photo of Elizabeth Adam not a photo of a relatively good quality, edited out of a frame of her films, but a her photo of one of the worst quality, namely a newspaper photo at the time of the Cenaclul Flacăra (The Flame Circle), where and when she did not act in films: [92]

Descoperă filme

Căutare

Comedie, acțiune, dramă, ...

Caută filme, trailere, actori, ș

Filme

Program cinema

TV

Timp liber

În curând

Trailer

Știri

Concursuri

Box Office

Cinemagia > Actori > Elisabeta Adam

# Elisabeta Adam


Filme cu Elisabeta Adam

Detalii

Poze (3)

Părerii (4)



Wiki



Adam, Erzsébet (cercet. Flacăra 1984)

**Nume real:** Erzsébet Ádám · **Locul nașterii:** Târgu Mureș · **Data nașterii:** 05.01.1947 (69 ani) · **Ocupație:** Actriță · **Zodia:** Capricorn

**Poze (3)** [Toate pozele »](#)



A contribuit la această pagină: [blaatand](#)

[Contribuie la această pagină](#) și câștigă DVD-uri!

Poze Elisabeta Adam

This is a newer manifestation of the national secret political fear from the progressive, humanist and non-nationalist spirituality of Elizabeth Adam, which manifested itself in the romanian national state in a chronological order mainly in that there was “annihilated” [5, p. 130] her individual-reciting-evening career of hungarian language, she was hardly allowed to get an opportunity to speak in her romanian films, she had to share the stage with many artists in the Cenaclul Flacăra (The Flame Circle), then there was produced by “magic” life unemployment for her.

## 8. My Elizabeth Adam

First of all according to my knowledge originating in my personal experiences, the national secret political organizations possess a society-observing organ and function, with which they pick out from the “national flock” the individuals worthy of attention for them with the purpose of control, namely observation, influence, formation, hindrance, support, utilization, and not least “annihilation”. [5, p. 130] Elizabeth Adam, as a person having the national secret political status of “witch”, [22] was serviceable for the hungarian ethnical “Dragon” in Romania only to make use of her for a “sharp sword” [1, minute 4] in its struggle against its enemies. Besides the Ceaușescu regime of the romanian national “Dragon”, there potentially belonged among these also my person as “a teenager devil”. [70]

While the public reputation of Elizabeth Adam got through even to me as an exclusively real-minded person, almost completely indifferent to polite letters and dramatic art, Elizabeth Adam could get to know of me only through the secret communication channels of the hungarian ethnical “Dragon” in Romania.

I was born on 20 december 1959, therefore when in 1969 Elizabeth Adam as a freshly graduated dramatic artist came on the stage for the first time, my person was around 10 years old. My grandparents all being in Buzaháza, similarly to Elizabeth Adam — who “in her childhood spent the summers at her grandparents in Buzaháza” [5, p. 165] — in my childhood I spent rather much time there, at my matrilineal grandparents Molnár. [Read approximately: 'molna:r.] This village considered by Elizabeth Adam as being “beautiful and homely” [20] is one of the favorite scenes of not only my childhood, but also my life.

That the hungarian ethnical “Dragon” in Romania connected the paths of life of Elizabeth Adam and of my person, can appear mostly from that beginning with summer 1978 — when I obtained access to the university with a soaring and surprising success — the professional career of Elizabeth Adam was made dependent on the path of life of my person so that they remained roughly parallel to the end of her life. Elizabeth Adam expressed and foreshadowed this in her individual reciting evening entitled “Rejtelmek ha zengenek” (Puzzles If They Resound) of 1976 also with the sentence “i am going after you”. [2, minute 23]

A family antecedent of my personal secret control was that my patrilineal grandfather, János ADORJÁN, obtained the first place in a talent-assessment competition on the level of the region along the Nyárád, for this reason he was offered a studentship of continuation of studies, but his father did not let him. Further, around 1946, after his return from the american captivity in Germany, he was sought by the state-security organs throughout several weeks probably because of his expressed political opinions, and he succeeded in evading his being taken into custody only with hiding. Then, my father, Károly ADORJÁN, also had a state-security problem — maybe, he tried leaving the People’s Republic of Romania illegally at the beginning of the decade 1950 — in consequence of which he was not given a gun in the hand, he had to do his military service as an inmate of a labor camp. Although he finished only a secondary school, he always practiced his agriculturist profession on a high level, achieved outstanding results, his co-workers recognized and appreciated him.

In the foreground of the photo below there can be seen on the left Sándor TÓKÉS, [Read approximately: 'ja:ndor 'tə:ke:f.] the uncle of Elizabeth Adam — namely, the brother of her mother, Ilona [Read approximately: 'ilonɔ.] TÓKÉS — and on the right, my father, Károly ADORJÁN, and in the background, my Adorján grandparents János and Julianna [Read approximately: 'yulionnɔ.] in the first half of the decade 1950 in Buzaháza, on the courtyard of the house of my grandparents, demolished around 2005, adjacent the present cultural house. The father of Elizabeth Adam too used to call on here at times:



Around the second half of september 1973, when I was an elementary-schoolboy of the eighth class, during physical training held on the courtyard there came in a woman person speaking the romanian language, and recruited children for handball. I consider this as being the first certain sign which refers to my having been drawn under national secret political control, but in all probability this had already happened years earlier. So that, when a year later, I began my secondary studies at the chemical secondary school, I had already been a made handball player on the junior level in the junior III team of the Sports School in Marosvásárhely. [In the romanian language: Școala Sportivă Târgu Mureș.]

Between 1974 and 1978, I went not only to school, but also to play handball. The one hour and a half coaching a day, as well as the tournaments and matches significantly diminished the time that I expended on learning. Certainly, this was the main purpose of my having been attracted to the field of handball. In this way, the hungarian ethnical secret political organization in Romania and the romanian national secret political organization cherished great hopes that I would not be able to continue my studies on the higher grade. This was given an expression by the individual reciting evening of Elizabeth Adam entitled “Rejtelmek ha zengenek” (Puzzles If They Resound) of 1976, with that it had been gotten up from the works of Attila JÓZSEF. With this name, there were programed for me two paths of life considered probable and desirable: firstly, that of the poet himself, and secondly, that of a my uncle in Kolozsvár, Attila ADORJÁN, who was very cultured literarily, but professionally was only a turner. In this latter relation, it is characteristic the programing hidden in the name of the poet: [József → jó (hungarian) = good, namely: “If you are ‘good,’ namely, you do not enter into a corporal love-relation with Elizabeth Adam, you shall become an ‘Attila ADORJÁN’.”] [Note: On the photos below, there can be seen certain pages of my handball-player book.]



CARNET DE LEGITIMARE		C. N. E. F. S. FEDERAȚIA ROMÂNĂ DE HANDBAL	
 <p>Semnătura titularului</p>		<p>Nr. matricol <b>76347</b></p>	
<p>Numele <b>ADORJANI</b></p>		<p>Numele <b>ADORJANI</b></p>	
<p>Prenumele <b>ISTVAN</b></p>		<p>Prenumele <b>ISTVAN</b></p>	
<p>București <b>21. XII.</b> 197<b>3</b></p>		<p>Născut în localitatea <b>CĂLUȚĂRENI</b></p>	
<p>L. S. </p>		<p>La data de <b>1959- DEC. 20</b></p>	
<p>Semnătura Federației,</p>		<p>Sector <b>Județ</b> <b>MUREȘ</b></p>	
<p>Bul. Identitate seria <b>1</b> Nr. <b>1</b></p>		<p>Bul. Identitate seria <b>1</b> Nr. <b>1</b></p>	
<p>Este sportiv legitimat al Federației și are dreptul de a reprezenta în competițiile sportive, asociația sau clubul sportiv menționat pe contrapagină.</p>		<p>Este sportiv legitimat al Federației și are dreptul de a reprezenta în competițiile sportive, asociația sau clubul sportiv menționat pe contrapagină.</p>	
<p>L. S. </p>		<p>L. S. </p>	
<p>Semnătura Federației,</p>		<p>Semnătura Federației,</p>	

Translation from the romanian language: [Page 1] Signing-on Book / Surname: Adorján, First Name: István / Marosvásárhely, 21 december 1973 / [Seal:] Romanian Handball Federation, Signature of the Federation: [Undecipherble] / [Page 2] National Council for Physical Training and Sports, Romanian Handball Federation / Register Number: 76347 / Surname: Adorján, First Name: István, Birth Locality: Mikháza, County: Maros. He is a signed-on sportsman of the Federation, and has the right to represent in competitions the sports association or club mentioned on the verso. / [Seal:] Romanian Handball Federation, Signature of the Federation: [Undecipherble]





the personality of Adrian PĂUNESCU, also being under creation around this time, not only for stifling Elizabeth Adam — as this is programed by his surname referring to the peafowl — but also for a precedent for utilizing my person, as this is programed by his first name referring to my surname: [Adrian = Adorján].

In addition to the status of “witch”, around 1969, Domokos SZILÁGYI “prescribed” also the “guard woman” [6] function of Elizabeth Adam. He terms this “meek, blonde, sweet little angel with a long chemise”, [4] who “there hovers above all the floating planks of the world in order that no one plop into the water”. [4] [Note: It is characteristic in this regard the programing, according to which the guarded party is “no one” in the state of hovering, and he or she may become “someone” if “plops into the water”, or is saved by the “little angel”. Namely, in the present world, the precondition of the individual self-assertion is an organic integration with an ethnic group or a nation.] On its part, the romanian national “Dragon” had this written not only with Adrian PĂUNESCU once between 1982 and 1985, but also it had it put on the screen, even in the acting of Elizabeth Adam in the film entitled “Am fost şaisprezece” (We Were sixteen) of 1980, with which it programed and foreshadowed Elizabeth Adam: “If you persevere by the guard-woman function of István, namely you will not marry with one of the actors selected and prepared by me according to your own taste — that is, especially to Sebastian PAPAIANI, Ion CARAMITRU, Ovidiu Iuliu MOLDOVAN or Adrian PĂUNESCU — then there is in store for you the destiny of ‘ducker’”: [67, minute 77]



The hungarian ethnical “Dragon” in Romania intended to bring into existence the “guardian angel” function of Elizabeth Adam so that I “stole her heart” [1, minute 32] on the basis of her general womanly instinct and desire that she “fell in love with someone, and became one with him for ever”. [19] In this way, by a mere information from time to time it could keep Elizabeth Adam in a “state of preparedness” for any length of time. On the basis of her individual reciting evening entitled “Rejtelmek ha zengenek” (Puzzles If They Resound) of 1976, it can be presumed that for attaining the strongest possible sentimental dependence through utilizing her instincts of “mother”, [2, minute 2] the information on me for a kind of “cocaine” [2, minute 11] were begun feeding in her already when i was “a little boy”, [2, minute 2] namely probably after that in 1965 she obtained access to the university. Accordingly, she could roughly see me at that time as i appear on the below photos: approximately in 1964, at my age of five years, in Marosvásárhely, under number 1 Észak [Read approximately: 'e:sok. In the romanian lan-

guage: Nordului.] Street, on the Bányai [Read approximately: 'ba:nyoi.] farmstead, with my younger sister:



in 1965, at my age of approximately six years, in Marosvásárhely, in the photographic studio next to the catholic parsonage on the Rózsák Square, with the whole family:



in 1971, approximately at my age of 12 years, in Marosvásárhely, in the photographic studio next to the catholic parsonage on the Rózsák Square, with my uncle Péter: [Read approximately: 'pe:ter.]



in 1972, at my age of approximately 13 years, in Buzaháza, the on the courtyard of the house of my Molnár grandparents, with two of my first cousins:



The love of “mother” [2, minute 2] of Elizabeth Adam cherished towards my person — partly judging on the basis of her individual reciting evening entitled “Harangtisztán” (Bell-clearly) of 1974, with which she reveals that the “love is tossing about in me” [93] [Note: See my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”.] — could change into love around 1975, when I was one of the best secondary-school-student handball players of Marosvásárhely, of Maros county, of the wider region, and maybe of the entire country. And indeed: according to the records of the “dragonian chronicler” Domokos SZILÁGYI, Elizabeth Adam as a “teenager angel” [70] — although she “had not learned guarding yet” [70] — “was in love with a teenager devil” [70] around the mid-decade 1970.

From around that time, I have no portraits of mine remained — probably, as I had not them made — only a group photo of secondary school and two ones of handball player. But, in all probability, the “Dragons” secretly made photos of me from time to time for their own use, as the Securitate had the habit to do. Accordingly, the hungarian ethnical “Dragon” in Romania put at the disposal of Elizabeth Adam such photos about my person, which could make her sentimentally dependent on me in the greatest measure possible. On the photos below originally of paper, there can be seen my person as “a teenager devil”, [70] maybe in spring 1975 in front of the main entrance of the chemical industrial secondary school under number 1 Ialomiței [Read approximately: 'yalomitsey.] Street in Marosvásárhely:





and as a “grinning imp”, [4] probably towards the end of december 1975 in the junior training camp of the Sports School in Marosvásárhely in Borszék, [Read approximately: 'bo:rse:k. In the romanian language: Borsec.] Romania:

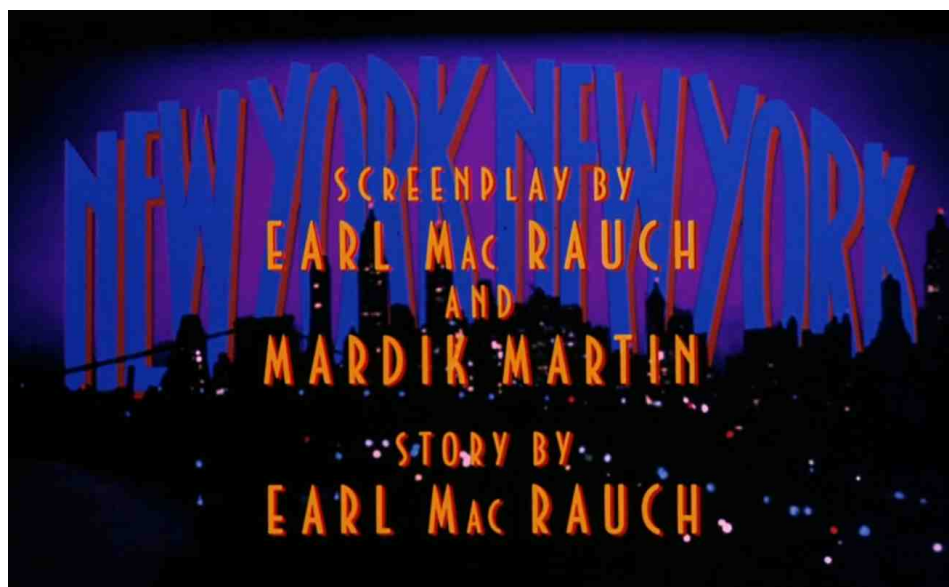


In 1975, Elizabeth Adam had already been exercising her dramatic-art activity in the “witch” working atmosphere for around six years. The “witch” ideology distinguishes between a “Human” [29] and a “witch”. [22] Through the “Dragon prophet” Domokos, “there was said undoubtedly: there are no witches — with the exception of one”. [17] Therefore, at the hungarian section of the Marosvásárhely National Theater, there were “Humans” and one “witch”, who was called Elizabeth Adam. The “Humans” certainly despised the “witch”, they did not enter into normal human relations with her, and made her felt in other manners as well that she was a being of a lower rank, “which” “had no place among them”, [29] “which” was at most tolerated, but never accepted. This working atmosphere certainly affronted Elizabeth Adam in her human self-respect, moreover, it could arouse in her an identity disturbance: “Would I be the result of an unfortunate gene mutation?! Would the human race degrade?!”

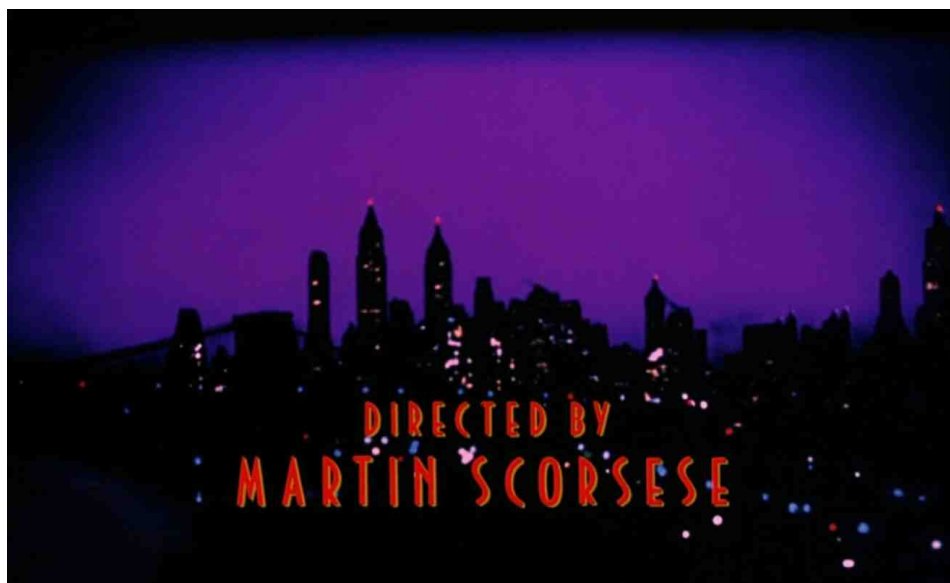
Such psychical circumstances could only strengthen the feelings of Elizabeth Adam developed towards me. The emergence of my person in her life awakened her that she was not alone, it refuted the “witch” ideology in that there existed only one “witch”, there must have been a social class consisting

of “witches” and “devils” — as if only in Marosvásárhely there were two of them, and in addition both of them were of Buzaháza origin, then in a wider region there must statistically have been more ones — and it could be only of a human nature, that she was in reality not a “witch”, but a human endowed with an exceptional talent, and in this way there ceased her possible disturbance of human identity as well. Certainly, there roused in her sympathy towards me also the fact in itself that the information on my person had brought about this positive change in her life. Further, beyond the above considerations, she was firstly affected not by my spiritual and physical nature, but by the relatively great importance, which the “dragonian” contact person attributed to me, more exactly, by that such a relatively great importance associated with the spiritual and physical nature expressed by me.

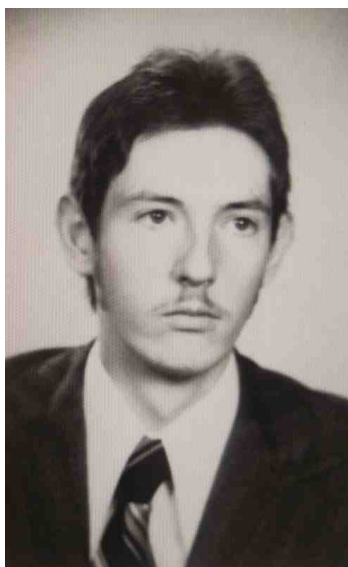
It seems that around 1976 the american Illuminati considered it possible that between Elizabeth Adam and myself a marital relation would be established, of which presumption it based either on the analysis of her individual reciting evenings performed in the United States of America as well, or rather on the information received through the communication channels of the ethnical and the national secret political collaboration. Namely, it seems that with the american film entitled New York, New York of 1977, propagandistically preparing the possible immigration into the United States of America of Elizabeth Adam, it screened also my conceptional potential american path of life through Robert De Niro as Jimmy Doyle, who became a friend, then the husband of Liza Minnelli as Francine Evans. To this refers the choosing of the names: [Jimmy Doyle → im + do → in + do → István Adorján], [Francine Evans → ran + van → Adorján István] as well as the introduction in the film done twice of my english national secret political code name “Martin”: [Martin → mar + tin → ar + in → Adorján István]: [107, minutes 2 and 3]







In the spring of 1978, Elizabeth Adam certainly received my photo, which I had it made for the secondary-school diploma in Marosvásárhely:



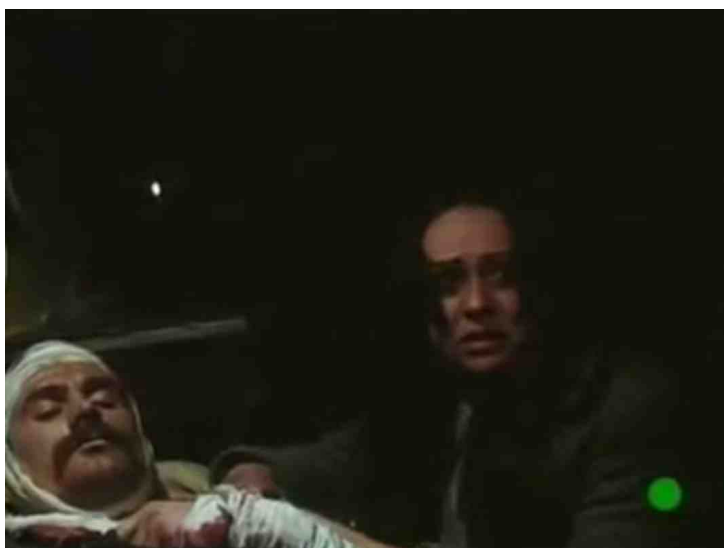
As compared to my earlier, more or less smiling photos, it could be immediately striking for Elizabeth Adam my “saddened” [1, minute 6] face, which was brought about by that at the beginning of 1977 my good and well-meant coach, Lajos BEREKMÉRI, [Read approximately: 'lɔyɔʃ 'berekme:ri.] had emigrated to the Hungarian People’s Republic, and in consequence of that the training quality and the team spirit deteriorated in such an extent that approximately one year after I had to leave off the handball, by so doing — in conformity with the interests of the “Dragons” — losing for my professional preparing the time which I had expended on handball in the previous around four years, and in this way I stood there before my future without both handball, and a complete professional furniture and a complete erudition for the continuation of studies.

In this way, Elizabeth Adam could see that my handball-player “pushing in the tomb” [1, minute 5] had found an expression on my face as well. Therefore, this time, she not only held before her the photo of “a teenager devil”, [70] but she was also an indirect witness of an already effectuated “pushing in the tomb” similar to her professional hindrance being under way, so that it expressed itself on my portrait. At this time, she saw on me all she also had experienced, moreover, she could foresee her own future as well: “If they have done this with him, they can do it also with me.” Elizabeth Adam “is”-codedly reveals her this learning from my case with her interview appeared in the number of 8 march 1984 of *Vörös Zászló* as follows: “From Miklós TOMPA, [Read approximately: 'mikloːʃ 'tompɔ.] my former professor head of department, i have learned much, very much this time as well.” [5, p. 170]

Elizabeth Adam performed her individual reciting evening entitled “Vadrózsák” (Wild Roses) on 26 february 1978. [46] At this time, I no longer played handball, and at the beginning of the month I had begun the methodic, systematic and intensive preparing for the university entrance examination. Therefore, from the point of view of my self-assertion, at the beginning of february 1978 I was at the bottom. The hungarian ethnical secret political organization in Romania programed the national secret political consequence of this “crisis” with that with her this individual reciting evening Elizabeth Adam represents her Kriza get-up: [Kriza → krízis (hungarian) = crisis, namely: “A solution to your crisis may be the marriage with Elizabeth Adam, and following that you will show not you yourselves, but the people.”] This expresses the interest of professional fading of the ethnical and the national secret political organizations.

In summer 1978, I obtained access to the Faculty of Chemical Technology [In the romanian language: *Facultatea de Tehnologie Chimică.*] of the Polytechnic Institute [In the romanian language: *Institutul Politehnic.*] in Temesvár. I even did this among the first, and in spite of the fact that in that year two promotions took the entrance examination at once, because beginning with my generation the time of studies of the specialized secondary schools was reduced from five to four years. With this, the first time in my life, I gave evidence of my special spiritual aptitudes before myself and others.

It certainly struck Elizabeth Adam that she was invited for acting in a romanian film the first time since 1969 just subsequently to that my university entrance examination had succeeded. She knew that I had already been “pushed in the tomb” [1, minute 5] as a handball player, she could know also that it was hoped that because of the handball my professional career would get stuck on the medium level, and she certainly knew also that my obtaining access with a remarkable result raised newer professional prospects for me, and accordingly, it would bring about my newer professional hindrance by the “deadly destiny”. [1, minute 5] For this reason, the romanian film entitled “Am fost şaisprezece” (We Were sixteen) of 1980 — and after that till 1982, further four romanian films — appeared before her as a part of the machinery of not only her professional hindrance, but of our common professional hindrance as well. By this means, she was experiencing not only our community of path of life, but also the national-security peril which my person meant for the Ceauşescu regime and the romanian national “Dragon”, the spiritual power which hid itself behind the forehead of my sad and meek face, she was given the special situation of having a better view of my professional-hindrance and state-security situation, than I myself could have at that time. She was experiencing how the mere obtaining access to the university of my person as a young human of only 18 years of age had essentially been disarranging the professional environment of her person as a woman dramatic artist of 31 years of age, recognized on national and international level. That what kind of sentiments could dominate in her soul in autumn 1979 — the presumed shooting time of the film entitled “Am fost şaisprezece” (We Were Sixteen) — are made perceptible by the scenes of hers as “Erzsi MÁRTON” beside her wounded intended, which were probably prescribed and directed just in the interest of investigating that: [67, minute 28]



At the same time, through the film entitled “Am fost şaisprezece” (We were sixteen) Elizabeth Adam could also perceive the intention relative to me of the Ceauşescu regime and the romanian national “Dragon” if she construed the character “intended of Erzsi MÁRTON” to my person: wounding in the fight and dying through the “killers”. [67, minute 25]

While in my days of secondary-school-student handball player Elizabeth Adam experienced the secret political machinery of the hungarian ethnical “Dragon” in Romania developing her towards the status of “noble lady” [1, minute 8] of Transylvania for a “model, mind and light”, [2] after my obtaining access to the university she got into the disruptive and “annihilating” [5, p. 130] secret political machinery of the romanian national “Dragon”, which is well made perceptible by the darkness environing her in her films entitled “Doi bărbaţi pentru o moarte” (Two Men for One Death) of 1970 and “Am fost şaisprezece” (We Were sixteen) of 1980. While in her roles she always outlives her films between 1980 and 1981, in the first one her intended is wounded, then dies, in the second one her lover, and in the third one her husband are murdered. All these pointed out for her the stressed state-security peril of my person, of which I had no idea at that time. Although she had never gotten into a direct relation with me, in her films she was always made act together with actors playing some of my paths of life real or considered possible, resembling me in the greatest measure possible, what made it possible for her an experiencing of me mediated by persons, and an insight into some of my possible paths of life as well. Therefore, in these respects, she knew me incomparably better than the self-knowledge I disposed of. She was indeed a “benevolent goddess”, [1, minute 45] in the relation of not only my person, but also of the “Dragons”. That in reality how she related to them, it is made perceptible also by the tone in which she pronounces the word “beast” [1, minute 46] in the text concretely designating the austrian national “Dragon” in her long-play gramophone disk entitled “A nap árnyéka” (The Shadow of the Sun) of 1982.

When I was a secondary-school student, because of the handball playing there was not left for me sufficient time for learning. For this reason, I neglected the classical subjects, and concentrated on the real subjects. In this way, from hungarian and romanian literature — on the mark scale of 10, on which 5 is the smallest passing mark — I always rejoiced at 5, 6 I considered already a great achievement, and in the fourth year I also failed with 4 from romanian literature, maybe in the second trimester. From french language I never learned, I lived on my excellent knowledge acquired in the elementary school. From mathematics, I already attained the level 7 sometimes, and from chemistry and technology I re-

ceived from time to time also 8. In this manner, my general mark of maybe 9.48 attained at the university entrance examination extremely surprised the romanian national “Dragon”, and set it to a new professional-hindrance problem. Moreover, in that year, on a country-wide level, “everyone” received a surplus point — allegedly because of the low level of the candidates, and with the purpose of filling in the places — by so doing bringing into existence a group obtaining access with a general mark of 10 of around 20 persons at the faculty level in Temesvár. From technology, I treated all the problems according to my judgement unobjectionably, maybe from chemistry as well, only from mathematics I did not solve one from five problems. For this reason, according to my conviction, I was not granted that surplus point. From here, it can be seen more clearly why I meant such a state-security problem for the Ceaușescu regime.

As sudden was my professional advance of education level, just as sudden was the increase of my state-security importance. This appears to be visible also from the individual reciting evening of Elizabeth Adam entitled “A nap árnyéka” (The Shadow of the Sun), performed on 10 june 1980: while before my university entrance examination, in the relation of my person the Ceaușescu regime had to reckon with a path of life of the type Attila JÓZSEF, subsequently to that with one of the type Gábor BETHLEN. In this, Elizabeth Adam could have an important role as Zsuzsanna KÁROLYI or Anna BÁTHORY.

The romanian national “Dragon” certainly independently of my person and already years earlier regarded it as being a state-security risk the person of Elizabeth Adam generally, and particularly her individual-reciting-evening career developing her towards the status of “noble lady” [1, minute 8] of Transylvania. To this there refers that already in 1969 it had her invited in a film role with the purpose of excluding the possibility of her individual-reciting-evening career, and already in 1973 — presumably for the reason of her marriage with Győző HAJDU — it had the Cenaclul Flacăra (The Flame Circle) for an anti-Elizabeth Adam means brought into existence. Her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun) was “the last drop in the glass”, because beyond its inherent political contents, behind the mask of Győző HAJDU as redactor, Elizabeth Adam had introduced a significant part of her universal-nation-making means, namely her progressive. humanist and non-nationalist universal ideology, as well as her information relative to the ethnical and the national secret political organizations. [Note: See my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”.]

On its part, from the point of view of ethnical security the hungarian ethnical “Dragon” in Romania certainly reckoned with also that I might relatively lastingly have integrated with the romanian language territory or people, and by so doing I might have contributed to the strengthening of the romanian national “Dragon” as its main enemy. For this eventuality there was serviceable for it Elizabeth Adam as “guardian angel”. For the status of “noble lady” [1, minute 8] of Transylvania, she no longer came into calculation as compared with my person, because “two such sharp swords in one sheath, in one life have no room”, [1, minute 4] to which on the cover of her long-play gramophone disk entitled “A nap árnyéka” (The Shadow of the Sun) she expresses with her position being on the knees and leaning on the elbows.

In this national-security situation, the romanian national secret political organization set itself at least two purposes in connection with my person: the hindrance of my obtaining access to the field of scientific research — with a special regard to that my speciality was identical with the speciality of Elena CEAUȘESCU — and my removal from the hungarian language territory by my attraction to the romanian language territory. Elizabeth Adam may have seemed to it as being a means fit for attaining both these purposes, provided that it would previously have attracted her to the romanian language territory, and would have raised her to such a professional level, which made it possible my attraction to the field of dramatic art also through my mere personal relation with her.

In the relation of Elizabeth Adam, the romanian national “Dragon” certainly set itself several purposes of different importance. Firstly, to “annihilate” [5, p. 130] her individual-reciting-evening career of hungarian language — in the attainment of this it was sure. Secondly, with a marriage originated by it to neutralize her as a “guardian angel”, and as possible Zsuzsanna KÁROLYI or Anna BÁTHORY, as well as to attract her completely and lastingly to the romanian language territory — in the attainment of this it could not be sure. Thirdly, through her to attract me to the romanian language territory and the field of dramatic art. A desirable manner of attaining this purpose may be mirrored by the below frame of the film entitled “Pruncul, petrolul și ardelenii” (The Baby, the Oil and the Transylvanians) of 1981: [50, minute 108]



With the film entitled “Am fost șaisprezece” (We Were sixteen) of 1980, the romanian national “Dragon” prepared the marriage of Elizabeth Adam with Sebastian PAPAIANI, and began her partial and temporary drawing out from the hungarian language territory through her attraction to the romanian language territory with having her relatively intensively acted in romanian films. This film also contains elements referring to that on its part also the romanian national secret political organization connected the path of life of Elizabeth Adam with the path of life of my person. Namely, the intended of Elizabeth Adam as “Erzsi MÁRTON” is an engineer, Sebastian PAPAIANI resembles me, both in the face and in the spiritual complexion, and — as “Vasile” — also as social status, because between 1978 and 1979 i was doing the military service in the same army: [67, minute 77]



On the below photos, there can be seen my person probably towards the end of december 1975 in a villa in Borszék in the junior training camp of the Sports School in Marosvásárhely:



then around october 1978 in the courtyard of the Military Unit 01058 of the Romanian Army:





[Note: On the photos below, there can be seen certain pages of the duplicate of my military book.]

8. Numărul specialității militare în care a fost instruit (recabilitat)

020


9. Grupa de evidență      Clasa de evidență      Categorie

MAN      T      C-OM

10. Grade succesive

Data	Gradul militar	Numărul ordinului de înaintare în grad	Semnătura și ștampila
20.09 1984	SUBLO-	MC.540 / 20.09.84	

Seria A.B. Nr.



Fotografia 2

(semnătura titularului)

Adorján

06.07.1993

(data eliberării)

Comandamentul Militar

(semnătura comandantului)

L.S.

(semnătura titularului)

(data aplicării fotografiei 2)

Comandamentul Militar

(semnătura comandantului)

L.S.

11. Poședă buletin de identitate. Seria AIC nr. 750304 eliberat de I.P.J. MUREȘ

Seria      nr.      eliberat de

Seria A.B. Nr.

Translation from the romanian language: [Page 2:] 8. Number of military speciality, in which he was drilled: 020, / 9. Evidence Group: Ministry of National Defense, Evidence Class: T, Category: C-OM / 10. Successive Ranks: Date: 20 september 1984, Military Rank: Sub-lieutenant, Rank Promotion Order Number: MC 540 / 20 september 1984. / [Page 3:] [Photo] (signature of titular:) Adorján, (date of issue:) 6 july 1993, Maros County Military Headquarters, ( signature of commandant:) [Undecipherable signature] Place of the seal: Romania, Ministry of National Defense, Maros County Military Headquarters, Chief of Staff.



12. DATE PRIVIND ÎNDEPLINIREA  
accidență, depunerea jurământului militar,  
cursuri, trecerea în rezervă, concentrări,  
participarea la război, prizonierat, răniri.

Data	MUTATII
29.09. 1978	ÎNCORPORAT MILITAR T.R.
27.06. 1979	TRECUT ÎN REZERVĂ
16.07. 1984	ELEV CONVOCARE METODICĂ
27.07. 1984	TRECUT ÎN REZERVĂ
	SEF BIROU LT. COL. [Signature]

Seria A.B. Nr. \* 167013

SERVICIULUI MILITAR (duarea în  
înaintări în grad, retrogradări, mutări,  
desconcentrări, mobilizări, demobilizări,  
ordine și medalii etc.)

Unitatea militară și dislocarea	Ordin de zi pe unitate	Gradul, numele, semnătura și stampila
01058	229/1978	
- -	149/1979	
01643	160/1984	
- -	170/1984	

Seria A.B. Nr. \* 167012

Translation from the romanian language: [Pages 4 and 5:] / 12. Data relative to Doing Military Service: (Date, Mutations, Military Unit, Unit Order of the Day) 29 september 1978, Enlisted reduced term soldier, 01058, 229/1978; 27 june 1979, Put in reserve, 01058, 149/1979; 16 july 1984, Methodic convocation pupil, 01643, 160/1984; 27 july 1984, Put in reserve, 01643, 170/1984. / Chief of Office: Lieutenant-colonel: [Undecipherable signature] [Seal:] Romania, Ministry of National Defense, Maros [Undecipherable], No. 1 / Series: A. B., Number: 167012.

It could be aimed at the state-security investigation of my person that in september 1979, probably on 15 for the opening ceremony of the university year, “Comrade Nicolae CEAUȘESCU, the general secretary of the Romanian Communist Party, the president of the Socialist Republic of Romania”, resorted to Temesvár: [94]



In my student years, he still resorted to Temesvár at least once, maybe in spring 1983. At this time, the educational activity was ceased, and we also were sent to his welcome. My group was waiting on the right bank of the canal Bega on the edge of a street for him to come out of an institution. Then the ARO jeep, on which he was standing waving in a light, maybe cream-colored suit, passed by me just at around two meters. I also curiously looked up at him to see how he looked in reality from a short distance, while the camera set up behind him was turned towards me, what was striking for me. Finally, he delivered a speech from the balcony of the opera.

The information received of my person generally, and especially my photo with a “saddened” [1, minute 6] face had it made for the secondary-school diploma, could have a determinant role for Elizabeth Adam in the creation of her Zsuzsanna KÁROLYI song. Although in 1980 she stood on “a height not reached yet up to that time”, [46] my accomplished case of handball-player hindrance, corroborated by her experiences, signaled for her that “A nap árnyéka” (The Shadow of the Sun) could be her last individual reciting evening. In this way, Elizabeth Adam recognized the resemblance of our paths of life. For a coded reference to my person, she utilized the word “is” [Read approximately: if. In the english language: also, as well.] which she had derived from the first two letters of my first name, “István”. With the purpose of covertly introducing the code “is” (also, as well), she inserted in the text that: “I am listening in a fever-dream” [1, minute 4] to Zsuzsanna KÁROLYI and Anna BÁTHORY. After this, there could already come the “is” (also, as well) as well: “Listen you as well.” [1, minute 5] In the case of a normal intonation, the accent of the word-group “you as well” — in the hungarian language — should be on the word “you”. On the contrary, Elizabeth Adam shifts the accent on the word “is” (also, as well). The sentence decoded: “Listen you István.” And indeed: the text suits me almost completely, as “the light of my past sun has darkened” [1, minute 5] with that as a good handball player I was “pushed in the tomb”, [1, minute 5] my work of around four years “has been lost”, [1, minute 5] all these “sadden” [1, minute 6] me, just like Elizabeth Adam is done by her professional hindrance. Con-

sequently, with her this song, on the basis of our spiritual and life-circumstance resemblance she brings into existence a spiritual union between us:



In the first year, my purpose was a sudden self-assertion in the field of chess. During my participation at two tournaments, this did not ensue. For this reason, i left off the chess, but I did not cease to “long to go from the ground away upwards to the high homeland of angels to fly about” [22] without “the support of devils”, [22] but in the summer of 1980 i set myself the purpose of attaining in the second year the first placing at the organic-chemistry contest. This succeeded in the Temesvár phase, however on the country-wide phase i was only the third. Besides, i succeeded in attaining the maximum general mark of 10. [Note: On the photos below, there can be seen the diplomas received at the organic-chemistry contest and the portion relative to the second year of my university register sheet.]





Translation from the romanian language: “Traian VUIA” Polytechnic Institute in Temesvár, Date: 2 june 1981, Union of the Associations of Communist Students / It is awarded to the student István ADORJÁN from the Faculty of Chemical Technology, year II, the first prize at the “Traian LALESCU” contest, section organic chemistry. / Rector: Academician Ioan ANTON [Read approximately: 'yoan an 'ton.] [Undecipherable signature] [Seal:] Ministry of Upbringing and Instruction, “Traian VUIA” Polytechnic Institute in Temesvár, Secretariat Compartment. President: Vladimir CREȚU. [Read approximately: vladi 'mir 'kretsu.] [Undecipherable signature]



Translation from the romanian language: Union of the Associations of Communist Students, The Council / Ministry of Upbringing and Instruction / It is awarded to the student István ADORJÁN from the Temesvár university center the third prize at the student professional-scientific contest, section chemistry, Iași 1981. / President: [Undecipherable signature] [Seal:] Union of the Associations of Communist Students in Romania, The Council of the Union / Deputy Ministry: [Undecipherable signature] [Seal:] Socialist Republic of Romania [Undecipherable]

ROMÂNIA  
MINISTERUL ÎNVĂȚĂMÎNTULUI ȘI ȘTIINȚEI  
UNIVERSITATEA TEHNICĂ TIMIȘOARA

FACULTATEA DE CHIMIE INDUSTRIALĂ  
PROFILUL CHIMIE  
SPECIALIZAREA TEHNOLOGIA COMPUȘILOR  
MACROMOLECULARI  
FORMA DE ÎNVĂȚĂMÎNT INGINERI

Seria I. Nr. 476.

FOAIE MATRICOLĂ 5199

COPIE DUPĂ REGISTRUL MATRICOL  
NOTELE OBTINUTE ÎN TIMPUL ȘCOLARITĂȚII DE ABSOLVENTUL  
ADORJAN C. ISTVAN

NĂSCUT(A) ÎN ZIUA DE 20 LUNA DECEMBRIE ANUL 1959  
ÎN LOCALITATEA CALUGARENI JUDEȚUL MUREȘ  
ȚARA ROMANIA  
PRENUMELE PĂRINȚILOR:  
TATA CAROL  
MAMA IRMA

Translation from the romanian language: Romania, Ministry of Education and Science, Technical University in Temesvár / Faculty of Industrial Chemistry, Profile: Chemistry, Speciality: Technology of Macromolecular Compounds, Form of Education: Engineers / Series: I, Number: 476 / REGISTER SHEET No. 5199 / Copy after the register / The marks achieved during schooling by the graduated student István C. ADORJÁN / Born on the day: 20, month: december, year: 1959, in the locality: Mikháza, Maros county, country: Romania / Surname of Parents: Father: Carol, Mother: Irma.

ANUL II (19<sup>80</sup>...../19<sup>81</sup>) CURS <sup>ZI</sup>

DISCIPLINELE	TOTAL ORE		NOTELE					
	Curs	Semin. Labor. Proiect	SEMESTRUL I			SEMESTRUL II		
			Examen	Verific.	Proiect	Examen	Verific.	Proiect
Electrotehnică și electronică industr.	39	26	10	-	-	-	-	-
Fizică	39	39	10	-	-	-	-	-
Chimie analitică și analiză instrum.	39	104	10	-	-	-	10	-
Chimie fizică	78	65	-	-	-	10	-	-
Chimie organică	78	91	-	-	-	10	-	-
Economie politică	56	49	-	-	-	10	-	-
Mecanică și rezistență	52	62	-	-	-	10	-	-
Educație fizică și sport	-	52	-	-	-	-	10	-
Limba engleză	-	52	-	-	-	-	10	-
Activitate de producție	8	144	-	-	-	-	10	-
<hr/>								
PROMOVAT CU MEDIA: 10,00 (zece)								

Translation from the romanian language: Year II (1980/1981) Day-School / Subjects / Total Hours / Course / Practice Lesson, Laboratory, Project / Marks / Semester I / Examination / Verification / Project / Semester II / Examination / Verification / Project / Electrotechnics and Industrial Electronics, Physics, Analytical Chemistry and Instrumental Analysis, Physical Chemistry, Organic Chemistry, Political Economy, Mechanics and Resistance, Physical Training and Sports, English Language, Activity of Production / Passed with the average mark 10.00 (ten).



My results attained at the organic-chemistry contest disillusioned me though, the university valued them as a success, and accordingly in the summer of 1981 i was sent to a camp organized every year in Marosfő [Read approximately: 'mərɒfə:. In the romanian language: Izvorul Mureşului.] with the purpose of preparing the élite of the communist students. I went though, but it had no effect on the merits on me, i did not want to henceforward spend my time with an activity of political and administrative character, i wanted to deal with science exclusively.

The lack of my readiness to integrate with the élite of the communist students became evident for those interested in the second half of september 1981. My purpose for the third year was to maintain my general mark of 10. But the attainment of this proved to be impossible by may 1982 because of a number of instructor subestimative mark-giving interferences. This ill-willed personal secret policy was brought about in all certainty by the lack of my readiness to integrate with the élite of the communist students. With this, the romanian national secret political organization programed: "If you do not integrate with the romanian communist élite, you shall not 'fly about'. In the Socialist Republic of Romania, there may assert themselves only the members of the Romanian Communist Party, the independent may not." At present, the national secret political organization programs the same thing generalized: "If you do not integrate with the 'national' scientific élite, or the 'nation', you shall not 'fly about'. In the world of national states, there may assert themselves only the citizens with national nature and mentality, the cosmopolitans and liberals — namely, the 'humans' — may not." In the case of Elizabeth Adam, this was inversely: she was always ready for integration, but the community, previously mafia-ized [Note: made a mafia.] with the szilágyist "dragonian" ideology and other machinations of the anti-human nationalism, was not willing to receive her as a "witch". As the "Dragon" is, among others, to hinder the "glory of a human" if that is not at the same time the "glory of a nation" as well, to hinder the strengthening of such individuals, who imperil its secret power.

Consequently, the second half of september 1981 meant a newer turning-point in my life: at that time decided the romanian national secret political organization to terminate in the germ my scientific career. While up to that time it was enough the self-effort, after that my integration with the élite of the communist students would have been the szilágyist "devilish aid" [22] as an indispensable condition of my further "flying about". [22]

The lack of my readiness to integrate with the élite of the communist students, on the one hand, diminished the probability of my integrating with the romanian language territory or people, on the other hand it narrowed down my professional prospects: it excluded the possibility of my scientific research of university level, and diminished the probability of the possibility of my scientific research of lower level, which meant for me a newer "crisis" of professional assertion. Resulting from this, the professional value of Elizabeth Adam diminished before both the romanian national "Dragon" and the hungarian ethnical "Dragon" in Romania, which factor could take part in causing that with the film entitled "Calculatorul mărturiseşte" (The Computer Testifies) of 1982 her intensive film career was terminated, in 1982 she was "invited" to the Căminul Flacăra (The Flame Circle), and with her gramophone disk entitled "Szerellem, szerellem ..." (Love, Love ...) of 1983 her dramatic-art career was again directed towards the popular art.

"My [having no] choice was not accidental," reveals Elizabeth Adam, with her Előre interview of may 1983. "The love of the old transylvanian songs wound further in me, when i chose them for the melody stuff of my following reciting evening. And there worked in me the nostalgia towards the world of village, childhood, grandparents as well, [as well ("is") = for István] at whom i had spent the summers; my first contact with the world of folk-song, interesting personal experiences in Buzaháza. On the level of minstrelsy, it links to the love-topics of the Attila JÓZSEF program as well. [as well ("is") = for István] Speaking metaphorically, i would like to carry on podium the four seasons of love: from seeking of happiness, through finding each other, to renouncement, losing of happiness." [5, p. 167] It

can be seen from here how the hungarian ethnical “Dragon” in Romania utilized the sentimental dependence on me of Elizabeth Adam created by it for her professional direction, for stifling and “annihilating” [5, p. 130] her spirituality. For Elizabeth Adam, this folk-song program was professionally “renouncement and losing of happiness”, while in her unilateral informational relationship with me it meant “seeking of happiness”, “seeking her happiness” with me.

Under circumstances normal, namely devoid of national secret political interference, Elizabeth Adam should have been able to choose among professional offers. On the contrary, she was always ranked among those average actors, from among whom the choices were made. And she was picked out only when occasionally there arose a national secret political need for that. In this way, they created for her the constraining situation to accept all the offers in the interest of her professional survival and ensuring her living. Elizabeth Adam does not utter — because, certainly, she must not have uttered, or if she had uttered, the censorship would have “annihilated” [5, p. 130] it — but her folk-song program entitled “Szerellem, szerellem ...” (Love, Love ...) has to also be the result of a kind of programing, of which she knew that it was of an imperative character, and she had no other choice.

On the front side of the cover of her long-play gramophone disk entitled “Szerellem, szerellem ...” (Love, Love ...), Elizabeth Adam can be seen in an advanced phase of the “forced alighting”. With her this program as well, she “eradiates” [5, p. 164] not only “her puzzles bell-clearly for the wild roses”, but also the “love, love ...” for me. Beside her with the horse, and above her with the sky, she signals that she is no longer on the stage, she is down on the ground, she is no longer a “celestial witch”, [44] she can no longer “go on a witch-broom”, [17] but only sit on a horseback, as she had to do in her romanian film entitled “Bietul Ioanide” (Poor Ioanide) of 1980. Although “a part of the songs signal a station of her childhood, life each” [20] the contents of the gramophone disk are no more so much a creative get-up, they constitute the creation of not so much hers, but rather of the “nameless of the folk-poetry”, [5, p. 166] and, accordingly, she did not consider neither its title to be worth displaying on it, for this product she considered her name already deserving of only small letters.

Although with her this last long-play gramophone disk she no more so much reproduces her individual compositions, as rather those of communities — with this, on exterior pressure implementing also a sort of socialization of genre — Elizabeth Adam still got and found a manner to that in spite of the “dragonian” endeavors aiming at her fading and partly attaining it as well, she express her “strong individuality”, [5, p. 181] moreover, establish a relation with me extending over decades, what is more, “eradiate” [5, p. 164] her interests. While on the covers of her earlier long-play gramophone disks the presentation texts were written by András SÜTŐ and József IZSÁK, this time, in keeping with the national secret political line of a more and more widening socialization, she was offered the possibility of writing it, which she yieldingly accepted. Only that, in this text, she codedly slipped in a few essential information relative to her, in spite of the national secret policy endeavoring to subestimate her “strong individuality”, [5, p. 181] stifle her personality, and “annihilate” [5, p. 130] her spirituality.

Also from the summarizing character of the first paragraph, it can appear the consciousness of Elizabeth Adam, proved to be correct after all, that probably this would be her last gramophone disk. At the same time, she points out that although being stimulated by her earlier successes she is doing “further artistic efforts”, [20] she has not stood in front of the audience with a newer individual reciting evening already for around three years, she can be sure only of the efforts, not of newer individual reciting evenings any longer, in spite of the fact that the gramophone disks made of them “were quickly sold out, and a great interest has showed towards them”. [20] Certainly, this also contributed to that “at the end of 1989 there had already come into being a gulf between her and the company”. [29] Therefore, from all these it “eradiates” [5, p. 164] the experiencing and foreseeing of an advanced process of “covering living in the cemetery”. [1, minute 5] And she begins writing about her this gramophone disk only after the longest first paragraph.

For the code name of my person, Elizabeth Adam utilized the word “is” (also, as well) too. In this way, “my reciting evenings were received by the audience enthusiastically at home, and at the foreign tours, in a whole series of countries as well” [20] can be construed so that “my reciting evenings were received by the audience at home and at the foreign tours, in a whole series of countries for István”, which on the basis of the above-mentioned consciousness of professional buriedness, as well as of the signature under the text in fact rates as a testament, in law possibly only a cession, namely, she devises and, respectively, cedes to my person her copyright relative to the then made sound records and video shootings. Further, the coded meaning of “a great interest shows today as well towards my disks” [20] is: “a great interest shows [on my part] today to István towards my disks”. Therefore, these two sentences already come up to a disposition of a complete extent relative to both her gramophone disks and her sound records and video shootings made about her individual reciting evenings. At the same time, with this, she points out her consciousness based on the realities experienced and known by her, proved to be correct after all, that she has been buried professionally already at the age of around 38 years probably definitively, what naturally comprises not only her possible, but also her already implemented individual reciting evenings and gramophone disks, and she considers my person as being in the first place interested in and worthy of resuming and continuing their diffusion, for a “satisfaction” [20] for her professional burial. This disposition — which in law may be a testament or a cession — constitute also an evidence of the existence and actions of the ethnical and national “Dragons” persecuting her.

“I would like to show myself through folk-songs as well” [20] means that “I would like to show myself through folk-songs to István”. This, certainly, has to firstly be interpreted not literally. Elizabeth Adam must be the first such person outside the “Dragons” who was aware of that she had been subjected to a forced professional, and at this time, in 1983, already more than professional socialization, and with this coded metamessage she firstly points out that she did not agree with it, it had no result on the merits, that she wants to “show herself” not to a multitude of humans, but only to me. At the same time, this may be an allusion to that under the circumstances of her professional buriedness and socialization she had to “show” not so much the literary or artistic works of other authors, but “herself”, and if she already had to do so, she “shows herself” not in the physical sense of the word, but through the folk-songs, as she did it before the burial and socialization as well, when in a manner characteristic to her she occasionally “showed herself” not through the “folk”, but through her own individual sentiments and ideas.

Egy évtizednél alig több, hogy kezdő, fiatal színésznőként bemutatkoztam a marosvásárhelyi Nemzeti Színház színpadán. Azóta — színházi és film-szerepeim mellett — öt önálló előadóesttel, illetve négy versmontázzsal s egy pódium-játékkal álltam a közönség elé. Boldog vagyok, mert elmondhatom: előadó estjeimet itthon és a külföldi turnékon, egész sor országban is (az Amerikai Egyesült Államokban, Kanadában, Ausztráliában, Franciaországban, Hollandiában, Belgiumban, Svájcban valamint Magyarországon és Jugoszláviában) a közönség lelkesen fogadta. Első pódium-vállalkozásomat, a Harangtisztán-t New Yorkban adták ki hanglemezen. Másik három előadó estemet (Rejtelmek ha zengenek, Vadrózsák, A nap árnyéka) a bukaresti Electrecord örökítette meg nagylemezeken. További művészi erőfeszítésre ösztönző elégtétel: lemezeim mindenütt gyorsan elfogytak a hazai és külföldi üzletekből, nagy érdeklődés mutatkozott — és mutatkozik ma is — irántuk.

Mostani, Szerelem, szerelem... című lemezem nem a versmondás dobogóján és nem a pódium-játék színpadán végzett munkámat mutatja be. Azokból az ősi, erdélyi magyar népdalokból fogtam össze itt egy csokorralát, amelyek szülőföldem tájain, a felső Nyárád mentén, egy tenyérnyi, de annál szebb és otthonosabb névre hallgató faluban, Buzaházán (Grîușor) szegődtek örökre mellém, ivódtak szívembe-lelkembe még a bölcsőringatás idején, pendelyes koromban. A dalok egy része gyermekkorom, életem egy-egy állomását jelzi. Más részét pedig keresztül-kasul járva Erdélyt falusi rokonaimtól, barátaimtól, nótafáktól és a hagyományos népzene, az eredeti parasztmuzsika olyan kitűnő megőrzőitől és fáradhatatlan terjesztőitől tanultam, mint a csíkszeredai Barozda együttes tagjai.

Soha nem fűtöttek és ma sem sarkallnak népdalénekesnői ambíciók. Csupán e, számomra mindent — szülőföldet és anyanyelvet — jelentő népdalok által is meg szeretném mutatni önmagamat: ilyen vagyok, ilyen dalokkal illatozik az én falumban, a mi világunkban a szellem és szerelem, innen jöttem és ide térek vissza. Ady vallomásos szavaival folytatva: „Szeretném magam megmutatni, Hogy látva lássanak. Ezért minden: önkínzás, ének...”

Ezért hát ez a lemez is. Mert utamat az Értől: a Nyárád vize melletti Buzaházától — (Grîușor) az Óceánig: New Yorkig, Sydneyig a népdalok, népköltészetünk nem hulló, örök csillagai ragyogták be.

*Adám Örvény*

The last paragraph: “For this reason, well, this disk as well. Because my way from the Ér [Read approximately: 'e:r.] from Buzaháza — Grîușor) beside the water of the Nyárád to the Ocean: as far as New York, Sidney, was overshadowed by the folk-songs, the non-falling, eternal stars of our folk-poetry.” [20] can be interpreted: “I dedicate this disk to István, because he was the star which accompanied me in the course of my life.” This interpretation is corroborated by the sentences of her individual reciting evening entitled “Rejtelmek ha zengenek” (Puzzles If They Resound) of 1976: “Stars light up and fall down, but you’ve stopped in my eyes.” [2, minute 21] Further, in her dressing Elizabeth Adam also used a starlike jewel in her romanian film entitled “Harababura” (The Jumble) of 1990: [23, minutes 25 and 83]



and in the public life, in the editorial office of the Cultural and Friendship Association “Együtt-İmpre-ună”: [95]



But Elizabeth Adam found also an uncoded manner of belying the among others “Little Snow-White” conception of the falsifying national secret political propaganda being in process against her, of “showing herself”, as a bearing witness relative to the existence and actions of the ethnical and the national “Dragons”. Namely, in the second strophe of the folk-song entitled “Repülj, madár, repülj” (Fly, Bird, Fly), instead of “foreign gaol” [96] she sings “gaol of love”, [20] by so doing repeating her message worded with the Anna BÁTHORY song of her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun) of 1980 that “I’m a slave of yours, i’m a captive of yours”, [1, minute 32] and anew expressing her sentimental dependence on me and to the commitment towards me. At the same time, with this, she also communicates that she did not emigrate from Romania, namely she was not in a “foreign gaol”, because she was resting captive in the “gaol of love” brought into being by the hungarian ethnical “Dragon” in Romania by the help of the information, but even if she had emigrated, then as well she should have rested captive in the respective “foreign gaol”. With this communicational stunt, Elizabeth Adam anew proves her continuous striving after that with her art “showed herself as well”, [20] and that she was able to do it not only with her individual reciting evenings, not only with poets and writers, but even with folk-songs, even with the “folk”.

Finally, with “for this reason, well, this disk as well”, [20] namely with “for this reason, well, this disk for István”, she points out that she devises to me her copyright relative to this disk as well. As she coded my first name with its first two letters, she likewise coded also my surname in the name “Ady”.

The metaphor of lake, asserted by Elizabeth Adam in the Cenaclul Flacăra (The Flame Circle) with the verse of Mihai EMINESCU entitled Lacul (The Lake), was introduced by the romanian national “Dragon” already with the film entitled “Bietul Ioanide” (Poor Ioanide) of 1980, in the corporal-love scene in which Elizabeth Adam is sitting on a bench on the shore of a lake, and Ion CARAMITRU is nearing her. The lake as standing water symbolized the relative waiting of Elizabeth Adam, and in her this waiting there appeared in her dramatic-art life firstly Ion CARAMITRU, then Endre SÁROSSY. Accordingly, while around 1979 — when the possibility of the scientific research in Romania was still open in front of me — a Ion CARAMITRU, after 1982 already an Endre SÁROSSY type of career were desired and programed for me by the respective “Dragons”. With this, they would have drawn me

out of the reality of science or, respectively, engineering, would have drawn me into the fiction of the dramatic art, and would have bound me to Romania.

The romanian national secret political organization, with the intensive film and after that the Cenaclu-Flacăra (Flame-Circle) careers of Elizabeth Adam, among others, “measured” the strength and durability of her sentiments towards me, and when it saw that her statement made in her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun) of 1980: “I’m yours, i’m a slave of yours, i’m a bound captive of yours”, [1, minute 32] unbrokenly asserts itself also in practice for years on end, it entered upon the implementation of its personal secret policy relative to her complete professional “annihilation” [5, p. 130] with moral depravation.

The long-play gramophone disk of Elizabeth Adam entitled “Szerellem, szerellem ...” (Love, Love ...) of 1983 was fit for the creation of the sham circumstances of our potential relation, namely essentially for the assertion of the “dragonian” conception that: “Elizabeth Adam did not find for herself a suitable husband neither among the film artists, nor among the artists of the Cenaclul Flacăra (The Flame Circle), she got with the socialization to the point that she has already been open also to love-affairs outside the profession, then in the large mass of her non-artist lovers she chances upon me, and in this way we find each other.” With the “annihilation” [5, p. 130] of the Cenaclul Flacăra (The Flame Circle) spending more time in Marosvásárhely, Elizabeth Adam became come-at-able in a greater measure for me. Further, they had also attained that the “eradiation” [5, p. 164] of the long-play gramophone disk entitled “Szerellem, szerellem ...” (Love, Love ...) got through to me as well: I somewhere saw the front side of its cover. What is more, my uncle Domokos PÁPAI [Read approximately: 'domokoʃ 'pa:pai.] also remarked for me once: “Elizabeth Adam also comes from Buzaháza.”

The finality of creating the above mock circumstances of my relation with Elizabeth Adam planned by the “Dragons” was that with it they could in a veiledly manner have carry through their interest which the hungarian ethnical “Dragon” in Romania had it expressed with Elizabeth Adam already in her individual reciting evening entitled “Rejtelmek ha zengenek” (Puzzles If They Resound) of 1976 with the words of Attila JÓZSEF that “one who lives dies of love”. [2] So that, if this relation had come into being at that time, then certainly Elizabeth Adam would not have even approached her 67th year of life after all lived to see, and together with her also i would have been “pushed in the tomb”. [1, minute 5] Also in this way the ethnical and the national secret political organizations are able to make against each other use of the individuals become inefficient, inconvenient, moreover perilous for them.

In 1985, i bought a big geographical atlas, then by the help of its relative detailed maps, in the course of 1986 I roughly elaborated my plans relative to the illegal leaving of Romania. Among these was also the plan of crossing the romanian–yugoslav border in the forest stretching west of Kákófalva, [Read approximately: 'ka:ko:fɒlvɒ. In the romanian language: Grădinari.] and which I put into practice successfully after all twice, in 1987 and in 1988.

On the basis of this, it can be presumed that the romanian film entitled “Pădurea de fagi” (The Beech-wood), probably shot in august 1986, in the relation of my potential relationship with Elizabeth Adam drew inspiration from some expectable illegal-border-crossing eventualities of my future. As such, it mirrors also the intention of the romanian national secret political organization to murder me by border-guard use of firearms. It programs this — in order to prepare the public opinion — with that the german military shoot down several civil persons passing there: [51, minutes 67 and 69]





The above victim is the lover of one of the woman switchboard operators, with which circumstance Elizabeth Adam could have been spiritually prepared for my planned shooting down. The title frame of the film refers to the intended manner of my discovery in the forest. In this respect, it is characteristic that on 6 april 1987 I circulated in the romanian part of the forest in the afternoon between around 18 and 19 hours, while on 8 july 1988 in the night between around 2 and 6 hours, when the border guards could no longer, and, respectively, not yet watch it. The war can symbolize the “war” waged by the romanian national secret political organization against me, in which i did not succeed in getting through to Occident though, but Occident got through to me, by so doing the romanian national secret political organization losing its Ceaușescu regime.

Otherwise, my four illegal border crossings only gave four concrete occasions and one concrete form — namely the border-guard use of firearms — for carrying out my planned death. But the romanian national secret political organization desired my early death under any circumstances. Accordingly, a number of films of Elizabeth Adam drew inspiration from this national secret political requirement: in her film entitled “Am fost șaisprezece” (We Were sixteen) of 1980, the intended of hers as “Erzsi

MÁRTON” is involuntarily killed with startling by the hungarian railroadmen; in her film entitled “Bi-etul Ioanide” (Poor Ioanide) of 1980, the lover of hers as “Cati ZĂNOAGĂ” is shot dead in the prison; and in her film entitled “Pruncul, petrolul și ardelenii” (The Baby, the Oil and the Transylvanians) of 1981, the husband of hers as Juliska ORBÁN “was gunned down by a killer”. [50, minute 78]

But neither Elizabeth Adam herself was left out of the role of murdering, when in her romanian film entitled “Calculatorul mărturisește” (The Computer Testifies) of 1982 she acts the accomplice in the murdering of a physician, or when in her individual reciting evening entitled “Rejtelmek ha zengenek” (Puzzles If They Resound) of 1976 the hungarian ethnical secret political organization in Romania had her “publish” its “law” covered with the words of Attila JÓZSEF, according to which one who lives dies of love”, [2, minute 12] or if not, then one’s lover oneself may kill one, as “the lover is at the same time an enemy, who kills or kisses who one hides in the heart”. [2] From all these, it is visible also how the national secret political organizations are able, in their own interest and against the interest of society, to use and falsify the dramatic art at the expense of the society itself.

The most characteristic scene also in the relation of my person of the film of Elizabeth Adam entitled “Pădurea de fagi” (The Beech-wood) of 1987 is when she looks into the eyes of the viewers. I consider it probable that she hoped from it that at length she would bring about on my part the practical reaction to her complaint formulated with the words of Eminescu that he “is not coming”, [79] and her question that “Why don’t you come to me?” If i “had gone”, in the light of the mock circumstances created by the romanian national secret political organization and the hungarian ethnical secret political organization in Romania, I would have looked from outside like one among the many, but the best one. And this would have been sufficient for both of us to fall on the “lot” of Attila JÓZSEF or of Endre ADY, [Read approximately: 'endre 'ɔdi.] [Note: Both these poets “died of love”, the first one with suicide, the second one with syphilis.] irrespective of the murdering methods mentioned above, but in conformity with the murdering national secret policy covered by them. This potential case is a manner of how, with creating appearances, the ethnical and national secret political organizations are able to cover the criminal acts originated by them.

On 27 october 1986, with his note entitled “The Invaders” Andrei PĂUNESCU informs about that Dinu SĂRARU invited him to the Little Theater to the Eminescu individual reciting evening of romanian language of Elizabeth Adam. “When Elizabeth recites the verse “De ce nu-mi vii”, [Why don’t you come to me] as a continuation there appears on the stage a huge rat, which the artist does not observe, because the guy passes by the scenery, at the back. Of course, the audience burst out laughing.” [8]

On 27 october 1986 in the Little Theater in Bucharest, Elizabeth Adam was an “invader” on the romanian language territory, when at the Marosvásárhely National Theater her this individual reciting evening entitled “De ce nu-mi vii” (Why don’t you come to me) was being “sabotaged”, [7] she was an “invader” in order to be hidden that the order of the sabotage in Marosvásárhely was issued in Bucharest, and she was an “invader” as much as between approximately 1979 and 1982 in her romanian films, as well as between 1982 and 1985 in the Cenaclul Flacăra (The Flame Circle), in the consequent and persistent process, with which the romanian national secret political organization endeavored to draw her out of the hungarian language territory, to draw her in the romanian language territory, without however having replaced on the merits her individual-reciting-evening career of hungarian language “annihilated” [5, p. 130] with this.

The rat scene certainly happened on the basis of the secret scenario of the romanian national “Dragon” with the purpose of the profanation, the decrease of the morale and agio of Elizabeth Adam. On 27 october 1986, I was in the prison in Nagyvárad [Read approximately: 'nɔgyvɔ:rɔd. In the romanian language: Oradea.] following the failure of my first attempt to flee illegally. Previous to the border crossing, I quit my place of work, then subsequently to that I never undertook paid work in the Socialist

Republic of Romania. In this way, I became a “parasite”, just as the rat. This was foreseen by the Romanian national secret political organization, as with its film entitled “Pădurea de fagi” (The Beech-wood) of 1987 it foresaw my attempts to flee illegally as well. Therefore, certainly, the rat symbolizes me according to the secret scenario. So much the more as it was guided on the scene just after Elizabeth Adam asked that “why don’t you come to me?” That Elizabeth Adam did not make her relationship with me dependent on my social status, strengthens the spiritual union, which she carried into effect with me with the Zsuzsanna KÁROLYI song of her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun) of 1980. [Note: On the photos below, there can be seen photostats of the ticket issued on my release from the prison.]

13.11.1986  
 1986. máj. 12

MINISTERUL DE INTERNE  
 DIRECTIA GENERALA A PENITENCIARELOR  
 Penitenciarul ORADEA

Anul 1986 luna 11 zi 20  
 Domiciliul avut la arestare:  
 Tg. Mureș, str. 7 Noiembrie  
 Nr. 25 ap. 10  
 Jud. Mureș

**BILET DE LIBERARE** Nr. 15575 1986

Numitul(a) Adorján István  
 născut(ă) în anul 1959 luna 12 ziua 20 în  
 comuna Călugărași județul Mureș  
 profesia fiul lui Carob și al Irma

A fost depus ca condamnat de la 28.09.86 până la 07.11.86  
 de către mil. jud. Bihor cu mandatul nr. 170/86  
 emis de Proc. jud. Bihor sentința nr. 1  
 pentru trecerea frauduloasă a frontierei

Translation from the Romanian language: Ministry of the Interior, General Directorate of Prisons, Nagyvárad Prison. / Year: 1986, month: November, [day: 7]. Domicile had at arrest: Marosvásárhely, November 7-e Street, No. 25, Flat 10, Maros County. / Ticket of Release No. 15575/1986. / The named: István ADORJÁN, born in the year: 1959, month: december, day: 20, in the commune: Mikháza,

county: Maros, son of: Károly, and of: Irma. / He was put in as: prisoner, from: 28 september 1986, till: 7 november 1986 by: the Militia of Bihar County, with the warrant No.: 170/1986, issued by: the Prosecution of Bihar County, for: fraudulent crossing of border.

( fost pus in libertate )  
 de către Judec. ORADEA conform ar. dosar nr. 11029/86  
 domiciliul(a) se stabilește cu domiciliul în comuna Tg. Mureș  
 str. 7 Noiembrie nr. 25  
 Județul MUREȘ

**A MAI EXECUTAT MANDATELE**

Mandatul nr.	emis de	pentru
Mandatul nr.	emis de	pentru
Mandatul nr.	emis de	pentru
Mandatul nr.	emis de	pentru
Mandatul nr.	emis de	pentru

Deputat pentru care i s-a eliberat prezentul bilet.

COMANDANT, ȘEFUL BIROULUI EVIDENȚĂ,

Translation from the Romanian language: He was set at liberty on: [7 november 1986], by: the Nagyvárad Court, pursuant to: the Writ of the Dossier No. 11029 of 1986. The named settles with the domicile in the commune: Marosvásárhely, Street: November 7-e, No.: 25, county: Maros. / The reason why he was issued with the present ticket. / Commandant, [Indecipherable signature]. [Seal:] Socialist Republic of Romania, Ministry of the Interior, General Directorate of Prisons, Nagyvárad Prison. / Chief of Record Office, [Indecipherable signature].

In her letter written to Elena CEAUȘESCU on 17 july 1987, [3] Elizabeth Adam does her best in the interest of attaining a new upswing of her career at the Marosvásárhely National Theater through a director change, including certainly also that, first of all on the basis of her successes in London, Elena CEAUȘESCU appointed her herself director. In the light of the “dragonian” connection of our paths of life, and just around the bottom of her “forced alighting” during the time of the Ceașescu regime, this was naturally not possible, because then I was in prison, namely in the prison in Temesvár, following

the failure of my second attempt to flee illegally.

From this, it can be seen that this letter — apart from the contributions and influence of Győző HAJDU — mirrors the “strong individuality”, [5, p. 181] personality and spirituality of Elizabeth Adam in their immaculate and unmanipulated pureness, she appears in this as an individual purely striving after professional self-assertion, independent, and not manipulated by one ethnical or national “Dragon” or the other. Further, the letter renders it perceptible the limits of the organizedness of Elizabeth Adam, that they give only the most necessary information for her, they do not trust her, as the character of her “strong individuality”, personality and spirituality does not make her fit from the beginning for the collaboration with the “Dragons”, they may only make use of her on the basis of a rarely arising identity of interest. Concretely, she probably understood the national secret political meaning of what she recited or what they had her recited in her individual reciting evening entitled “Rejtelmek ha zengenek” (Puzzles If They Resound) of 1976, namely that “I will neither draw aside, nor advance, I am and will be, where as you have an effect; I will happen only, so and as you will”, [2, minute 31] and she knew that probably her long-play gramophone disk entitled “Szerelem, szerelem ...” (Love, Love ...) of 1983 would be the last one, that in the following years or decades she would probably not be offered film roles, that at the theater in Marosvásárhely she would probably henceforward be “marginalized”, [7] and only the “love, love ...” might already be hers. But, with this letter, she wanted to “advance” even against the will of the “Dragons” — in spite of the fact that I stood in the prison on the level zero of the scale of the recognized social “effect”, and, accordingly, in her “dragonian” dependence on me, according to the “dragonian” law, she already only “was, and would be, she would happen only” — as she counted on that, under the weight of the argument of her successes in London, the person of Elena CEAUȘESCU would no longer be able to refuse her request without making with it evident that she also was a head of the romanian national “Dragon”.

The prospect of the accession of Romania to the European Union foreshadowed in the eyes of the romanian national secret political organization that I would use the traveling conditions loosening in this way to emigrate. But because earlier I had already returned to the Romania several times, it could not exclude this possibility this time either. This eventuality of my future inspired the film of Elizabeth Adam entitled “Păcală se întoarce” (Joker Returns) of 2006. Therefore, already the title of the film programs the migration interest relative to me of the romanian national secret political organization: “You will play a joke on the Western-European countries, you will return to Romania, which shall again make it possible for you a relationship with Elizabeth Adam binding you to Romania.”

With the sham comments added to the article entitled “Feljelentették a marosvásárhelyi színházat Elena Ceașescunál”, [29] [In the english language: The Theater in Marosvásárhely was Denounced at Elena CEAUȘESCU.] appeared on 23 december 2009, besides the diffusion of the anti-Elizabeth Adam ideology, the hungarian ethnical secret political organization in Romania programs with the namings of the sham commenters also that under what conditions it will bring me to the “lot” of Elizabeth Adam. It reveals three conditions, certainly there are more, with the number three it only programs that these conditions will become valid if I go to Romania: {három [In the english language: three.] → há + rom → ha (hungarian) + Romania = if + Romania, namely: „If you come to Romania”.} The three conditions programed with the three namings: “Tunde”: {Note: It comes from the hungarian feminine name “Tünde” [Read approximately: 'tinde.] derived from the word “tündér” [Read approximately: 'tinde:r.] meaning “fairy”.} “you will enter into relation with a woman of a fairy-like beauty”, “színház”: “you will go in for theater”, and “Victor-Győző”: [Note: It is a romanian–hungarian bilingual form of the first name of Győző HAJDU.] “you will at least partly romanianize your name”. While in case of materializing this latter condition, it could be imputed me relatively groundedly that “Ștefan-István betrayed the hungarian people”, the first two conditions are completely strange from “betraying”. On the basis of them, only certain “dragonian” plays referred to me could be asserted, which in the first case would

start from the conception that: “his purpose is not the assertion of his works, but the relation itself with the woman of a fairy-like beauty”, and in the second case that: “he is an actor, therefore he plays, consequently with his works he does not present himself, but represents others.” According to the situation and mentality of the ethnical and national secret political organizations, both of these conceptions would constitute starting-points for carrying out plagiary mock trials, as for this they need only credibility derivable from me, because they cannot produce authentic evidences. The finality of this becomes clearer with the programing hidden in the word “Tunde”: [Tunde → Tünde (hungarian) → tün + d + e → túnés (hungarian) + dă (romanian) + ez (hungarian) = disappearance + gives + this, namely: “If you enter into relation with a woman of a fairy-like beauty, I will make you disappear spiritually and physically.”

With her interview given probably in october 2010, Elizabeth Adam supplies more exactly the name of the addressee of her coded copyright disposition of 1983. At the end of the interview, after the thanking words of the reporter, she says in the romanian language: “I thank you as well! Please, write that I convey Adrian my good thought, the god help him to entirely regain his health!” [6] And she adds in the hungarian language: “Az isten segítsen meg!” [Read approximately: ɔz 'iʃten 'ʃegi:tʃen meg. In the english language: “The god help you!” or “The god help me!”.] [6]

By the romanian first name “Adrian”, one can mean Adrian PĂUNESCU, so much the more as he fell ill, then died at that time. Only that, certainly, he as a person born and living on the romanian language territory [3] did not know the hungarian language, and accordingly “he was not well versed in the problematics of the hungarian culture in Romania, and less knew the options of his hungarian-speaking compatriots in the field of culture.” [5, p. 172] So that the communication between him and Elizabeth Adam could not happen in the hungarian language. Therefore, it is evident that the addressee of the message of hungarian language is not Adrian PĂUNESCU. And that contains not only the code “is” (also, as well), but also the word “isten”, which resembles in a greater measure my first name István, therefore its meaning is: “István help me!” This is essentially a boiled-down repeating of her disposition of 1983. So much the more as she “conveys me her good thought”, [6] and the judicial meaning of the romanian equivalent of “convey” — “transmite” — is “cede”, therefore she “cedes me her thoughts expressed with her individual reciting evenings and with her long-play gramophone disks”. And according to the message in the romanian language, this time “István” is codedly not only “Ady” — name which she pronounces in the course of the interview — but more exactly “Adrian” as well, which translated into the hungarian language means “Adorján”, which is just my surname.

By “my good thought”, [In the romanian language: gândul meu bun.] [6] Elizabeth Adam means her those artistic thoughts which she did not refer to me. With this word-group, she makes an allusion to her “non-good”, [In the romanian language: nebun = crazy.] namely “crazy” thoughts, which express her coded metamessages firstly sent to me and sentiments nursed towards me, which sentiments she makes it perceptible with the contents and tone of the sentences “Is this love? or, oh i don’t know only, i only know that i will go crazy ...” [2, minute 4] of her individual reciting evening entitled “Rejtelmek ha zengenek” (Puzzles If They Resound) of 1976.

However, also the part relative to health of the message can be construed to me. Around 2006 — probably at least partly because of my exaggeratedly sitting-lying mode of life — there came about in my soles a numbness spreading upwards, and of which I could become cured also when the “god of the hungarians will help me” [6] with that from putting into circulation the disks of Elizabeth Adam will rise so much money from the hungarian language territory as needed for the respective treatment.

With her this interview, Elizabeth Adam still messages that sentimentally and spiritually she had always stood by me: “I put into it my soul as well, as always” [6] = “I put into it my soul for István, as always”. At the same time, she codedly corroborates that she acted on the romanian language territory in the framework of her function of “guard woman” connected with me: “I sang folk-songs in romanian as



well” [6] = “I sang folk-songs in romanian for István”; “with the Cenaclu I was in Chişinău as well” [6] = “with the Cenaclu I was in Chişinău for István”; “I recited in Chişinău as well” [6] = “I recited in Chişinău for István”; “both before and after the Revolution, [In the hungarian language: a forradalom előtt is, után is.] my colleagues reproached me that I had betrayed my people” [6] = “before and after the revolution, for István my colleagues reproached me that I had betrayed my people”. It is characteristic that in showing the exclusively coded use of the word “is” (also, as well) Elizabeth Adam no more utilizes this code in connection with the hungarian language: “I sang and recited in romanian, in english, and naturally in my mother tongue, in the hungarian language”. [6]

Examining the interview of Elizabeth Adam televised by the Duna Television on 3 november 2010 from the point of view of connecting our paths of life, it emerges that she was not completely free in choosing the words — as the topic of the chestnuts was not chosen by her either — she had to partly say words established in advance, and accordingly she had to fulfill certain conditions in order that she obtained even this program time of around 20 seconds, that she could henceforward receive information about me, she could uphold her unilateral indirect relation with me, as the “dragonian” mediation was naturally not free.

From the words of Elizabeth Adam, among others the following “dragonian” metamessages can be puzzled out: 1. [delicious = finom (hungarian) → fin (french) + om (romanian) = end + human, namely: “With your relationship with Elizabeth Adam, your human nature shall come to an end, you shall become a man.”]; 2. [freshly = frissen (hungarian) → fr + iss + en → fur (romanian) + is (hungarian) + én (hungarian) = I steal + István + I, namely: “Maybe Elizabeth Adam shall manage to carry out a stealing trial against you.”]; 3. [warmly = melegen (hungarian) → me + le + g + en → me + Lee + get + én (hungarian) = me + Lee + get + I → from me, you shall get Lee activity, namely: „Elizabeth Adam will finance your individual scientific activity.”] [Note: In the communication with me, the ethnical and the national secret political organizations designate with “Lee” me as an individual or possibly institutional researcher, as well as such an institutional researcher who will undertake the execution of a national secret political attack organized against me, covered by a plagiary mock trial.]; 4. [boulevard = bulevard (hungarian) → bul + e + vár + d → bull + ez (hungarian) + vár (hungarian) + dă (romanian) = bull + this + waits + gives, namely: “Elizabeth Adam waits for you as a male, and will give you money to publish and distribute your books.”]; 5. [not either with so much baggage → also with one book → István with one book, namely: „Elizabeth Adam has not so much money to finance all your books, present yourself at her with just one book.”].

“We inform with an inexpressible grief”: appeared in the number of 22 december 2014 of Népújság, “after a grave disease and a prolonged suffering, in her 67th year there has deceased ERZSÉBET ÁDÁM, a retired artist of the Marosvásárhely National Theater. Was will place our dear defunct for the last repose in the family vault, next to her parents in the town new cemetery (Jeddi [Read approximately: 'yeddi.] Street). Her funeral shall be on 23 december 2014 at 13 hour. May her rest be blessed! Her memory and art shall live on in our souls. Her mourning husband, Győző Hajdu, her brother, Péter, the close relatives: Emese, [Read approximately: 'emeje.] Attila, Erzsébet, Péter Hajdu, Marika [Read approximately: 'məríkə.] Hajdu. Several of her admirers and loving friends, hungarians and romanians alike.” [55]

“The community of the Marosvásárhely National Theater take leave with piety of the actress ERZSÉBET ÁDÁM”, appeared in the number of 23 december 2014 of Népújság, “who at her age of 67 years has rested for ever. May she repose in peace!” [39]

Even the death of Elizabeth Adam happened on 20 december, [14] on my birthday, refers to that she connected our lives even with her death, she messaged even in the last moment of her life that she died only physically, spiritually she would live on in me, in order that i once catch the information connecting cord, which in the course of her life she already several times cast towards me, on my part as well



connect our lives, carry into effect and corroborate the spiritual union, which she carried into effect already with her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun) of 1980, discover, bring to surface, and save from “annihilation” [5, p. 130] her essential life-work, her progressive, humanist and non-nationalist universal-nation-making means. And the Elizabeth Adam taken in the physical sense “darkened that room, and died.” [2] And the Elizabeth Adam taken in the spiritual sense was not only reborn still on 20 december 1959 in and through me, but also she lived on after 20 december 2014, and through her books she will hopefully deserve an immortal life. [Note: Further information and documents relative to my national secret political persecution i will publish in my book probably entitled “My Experiences and Knowledge Relative to the Ethnical and the National Secret Political Organizations”.]

---

## References

1. Erzsébet ÁDÁM: A nap árnyéka, [The Shadow of the Sun] Electrecord, Bucharest, Romania, 1982;
2. Erzsébet ÁDÁM: Rejtelmek ha zengenek, [Puzzles If They Resound] Electrecord, Bucharest, Romania, 1978;
3. Ro.wikipedia.org;
4. Domokos SZILÁGYI: Kényszerleszállás, [Forced Alighting] Kényszerleszállás, Összegyűjtött versek, mek.oszk.hu;
5. Győző HAJDU: Az én Móricz Zsigmond és az Ő Bethlen Gábora, Monodráma, esszék, tanulmányok, cikkek, [My Zsigmond MÓRICZ and His Gábor BETHLEN, Monodrama, essays, studies, articles] Agerpress Publishing House, Bucharest, Romania, 2009;
6. Interview Adam Erzsebet, [Elizabeth Adam Interview] Petrica1dragan's Blog, WordPress.com, 15 february 2011;
7. Scrisoarea actriței Adam Erzsebet către Elena Ceaușescu, [The Letter of Elizabeth Adam to Elena CEAUȘESCU] jurnalul.ro, 27 august 2009;
8. Andrei PĂUNESCU: Jurnalul lui Adrian Păunescu – necesitate, șansă, condamnare (28), [The Diary of Adrian PĂUNESCU — necessity, chance, condemnation (28)] jurnalul.ro, 2 july 2011;
9. En.wikipedia.org;
10. Ádám Erzsébet – Flori de măceș (Versuri populare secuiești din colecția Kriza János), {Wild Roses [Szekely Popular Poetry Collection of János KRIZA]} Electrecord, youtube.com, 7 december 2016;
11. Vadrózsák, Székely népköltési gyűjtemény, [Wild Roses, Collection of Szekely Popular Poetry] Szerkeszti Kriza János, Első kötet, Kolozsvárt, Stein János Erd. Muz. Egyleti Könyvtár Bizománya, 1863, oszk.mek.hu;
12. Florin BALTARETU: Externata pe usa din dos, [Discharged through the Back-door] Evenimentul Zilei, hotnews.ro, 5 august 2004;
13. Corneliu VADIM TUDOR: A încetat din viață, într-o discreție totală, frumoasa actriță Adam Erzsebet, [In a Total Discretion the Beautiful Actress Elizabeth Adam Has Deceased] ziarttricolorul.ro, 9 february 2015;
14. Hu.wikipedia.org;
15. Widespread Panic – Wonderin' – 1993 – Official Video;
16. Domokos SZILÁGYI: Fények az éjszakában, [Lights in the Night] Kényszerleszállás, Összegyűjtött versek, mek.oszk.hu;
17. Domokos SZILÁGYI: Öregek könyve, [The Book of the Old] Kényszerleszállás, Összegyűjtött versek, mek.oszk.hu;
18. Calculatorul mărturisește, [The Computer Testifies] Casa de Filme Numărul Unu, Româniafilm, [1982];
19. Domokos SZILÁGYI: Álom a repülőtéren, [Dream on the Airport] Kényszerleszállás, Összegyűjtött versek, mek.oszk.hu;
20. Erzsébet ÁDÁM: Szerelem, szerelem ..., [Love, Love ... Electrecord, Bucharest, Romania, 1983;
21. Lavinia BETEA: Castingul delațiunii: „Actorii teatrului, băuți fiind, au intonat imnul maghiar și imnul secuiesc”, [The Casting of Squealing: “The actors of the theater being drunk sang the hungarian and the szekely anthems”] jurnalul.ro, 27 august 2009;
22. Domokos SZILÁGYI: Boszorkány, [Witch] Kényszerleszállás, Összegyűjtött versek, mek.oszk.hu;
23. Harababura, [The Jumble] Direcția Rețelei Cinematografice și Difuzării Filmelor, Studioul de Creație Solaris Film, 1990;
24. Păcală se întoarce, [Joker Returns] Nervfilm, 2006;

25. Domokos SZILÁGYI: Missa solemnis; Kényszerleszállás, Összegyűjtött versek, mek.oszk.hu;
26. Marosvásárhelyi Nemzeti Színház, [Marosvásárhely National Theater] nemzetiszhaz.ro;
27. Discogs.com;
28. Attila MEDVECZKY: Szent Erzsébet példája a színpadon, [The Example of Saint Elizabeth on the Stage] Függelenség – a szellemi önvédelem lapja, eredetimiép.hu, 26 december 2008;
29. Feljelentették a marosvásárhelyi színházat Elena Ceaușescunál, [The Theater in Marosvásárhely was Denounced at Elena CEAUȘESCU] szekelyhon.ro, 23 december 2009;
30. Domokos SZILÁGYI: Ólommadár, [Lead Bird] Kényszerleszállás, Összegyűjtött versek, mek.oszk.hu;
31. Videotorium.hu;
32. Nava.hu;
33. Szilágyi Domokos mellszobra előtt emlékeztek meg a költőről, [In Front of the Bust of Domokos SZILÁGYI the Poet Was Commemorated] szatmar.ro, 2 july 2018;
34. Frigyes UDVARDY: A romániai magyar kisebbség történeti kronológiája 1990-2009, [The Historical Chronology of the Hungarian Minority in Romania 1990-2009] udvardy.adatbank.transindex.ro;
35. Péter PUSKEL: Szent Erzsébetről és a pódiumművész magányosságáról, [On Saint Elizabeth and the Seclusion of the Podium Artist] november 2000, Nyugati Jelen, terasz.hu;
36. Domokos SZILÁGYI: Mondóka, [Short Speech] Kényszerleszállás, Összegyűjtött versek, mek.oszk.hu;
37. Lexikon.kriterion.ro;
38. Dorin BORDA: Convorbiri la Dor de Eminescu. Pace Si iubire! Interviu cu Ádám Erzsébet, doamna a scenei romanesti, [Conversations on the Occasion of “Desire after Eminescu”. Peace and Love! Interview with Elizabeth Adam, Woman of the Romanian Stage] Cuvântul liber, No. 237, 14 january 2009, cuvantul-liber.ro;
39. Népújság, Volume LXVI, No. 295. (18886), Apróhirdetés – Elhalálozás, [Classified Advertisement — Decease] hhrf.org, 23 december 2014;
40. Imdb.com;
41. Agerpres 17 november 2003, jurnalul.ro, google.com;
42. Erdélyi Magyar Híregyház, [Hungarian Press of Transylvania] 5/1987, Marosvásárhely, 6 january 1987;
43. Lavinia, BETEA: Cine-o informa pe Elena Ceaușescu despre scriitori și artiști [Who Informed Elena CEAUȘESCU about Writers and Artists] jurnalul.ro, 27 august 2009;
44. Domokos SZILÁGYI: Boszorka, [Hag] Élnem adjatok, Vers, próza, esszé (1956-1976); A kötet anyagát összegyűjtötte és szerkesztette Lajos KÁNTOR, mek.oszk.hu;
45. Magyar Színházművészeti Lexikon, [hungarian Dramatic-Art Encyclopedia] mek.oszk.hu;
46. Ádám Erzsébet: Vadrózsák, Székely népköltészet, [Wild Roses, Szekely folk-poetry] Electrecord, Bucharest, Romania, 1979, bakelit.hu;
47. A hosszú előszoba, [The Long Corridor] Magyar Televízió, [1982];
48. Doi bărbați pentru o moarte, [Two Men for One Death] Studioul Cinematografic București, [1969];
49. Bietul Ioanide, [Poor Ioanide] Casa de Filme Numărul Patru, Româniafilm, [1980];
50. Pruncul, petrolul si ardelenii, [The Baby, the Oil and the Transylvanians] Casa de Filme Numărul Trei, Româniafilm, [1981];
51. Pădurea de fagi, [The Beech-wood] Casa de Filme Unu, Româniafilm, [1986];
52. Lucian, IONESCU: Hajdu Győző – un mare patriot român, [Győző HAJDU – a Great Romanian Patriot] picaturadeadevar.blogspot.fi, 16 april 2011;
53. Attila FANCSALI: Lakást kapott Hajdu Győző, a kommunista rendszer hű szolgája, [There Got an Apartment Győző HAJDU, a Loyal Servant of the Communist System] szekelyhon.ro, 16 november

2011;

54. Győző HAJDU: Ioan Ungur elvtársnak, a Román Kommunista Párt Maros Megyei Bizottsága első titkárának, [To Comrade Ioan UNGUR, the First Secretary of the Mureș County Committee of the Romanian Communist Party] Beszélő hetilap, Volume 2, Number 2, beszelo.c3.hu;

55. Népújság, Volume LXVI, No. 294. (18885), Apróhirdetés – Elhalálozás, [Classified Advertisement — Decease] hhrf.org, 22 december 2014;

56. Sándor, RÉVÉSZ: Egy őszinte patrióta levele, [The Letter of a Sincere Patriot] Beszélő hetilap, Volume 2, Number 2, beszelo.c3.hu;

57. Dicționar romîn-maghiar, Román–magyar szótár, [Romanian-Hungarian Dictionary] Editura științifică, [Bucharest], 1957;

58. București: Spectacol dedicat lui Mihai Eminescu, [Bucharest: Performance dedicated to Mihai Eminescu] adevarul.ro, 14 june 2009;

59. Carmen ANGHEL-DOBRE: Versurile lui Adrian Păunescu, în limba maghiară, [The Verses of Adrian PĂUNESCU in the hungarian Language] jurnalul.ro, 9 june 2011;

60. Zilele „Adrian PĂUNESCU”, [The “Adrian PĂUNESCU” Days] craiovaculturala.ro;

61. Aurel MIHALE, referatele.com;

62. Aarc.ro;

63. Miron MANEGA: Naghi denunță falsul interetnic, [Naghi Denounces the Interethnic Falsification] jurnalul.ro, 14 august 2008;

64. Petőfi Irodalmi Múzeum, Kányádi Sándor és Sütő András – a felvétel 1970 körül készült, [Sándor KÁNYÁDI and András SÜTŐ — the photo was taken around 1970] Sütő Andrásra emlékeznek, eszm.ro, 9 june 2017;

65. The Fever, Home Box Office Inc., 2004;

66. Playing God, Beacon Communications Corp., 1997;

67. Am fost șaisprezece, [We Were Sixteen] Casa de Filme Numărul Patru, Româniafilm, [1979];

68. Állami ingyenlakáshoz jutott a kommunista bértollnok, [The Communist Mercenary Pen-pusher Got at a State Free Apartment] alfahir.hu, 16 november 2011;

69. Domokos SZILÁGYI: Vidám sirató, [Merry Mourning] Kényszerleszállás, Összegyűjtött versek, mek.oszk.hu;

70. Domokos SZILÁGYI: Kamasz angyal; [Teen-ager Amgel] Kényszerleszállás, Összegyűjtött versek, mek.oszk.hu;

71. Domokos SZILÁGYI: Halál árnyéka, [Shadow of Death] Kényszerleszállás, Összegyűjtött versek, mek.oszk.hu;

72. Ion BRAD: „Omul-punte”, [The Bridge Man] Cuvântul liber, No. 495, 27 november 2014, cuvântul-liber.ro;

73. Wanted, Universal Studios and Ringerike GMBH & CO. Luftfahrtbeteiligungs KG, 2008;

74. Zeno FODOR: Valori ale teatrului românesc: [Values of the Romanian Theater:] Erzsébet ÁDÁM, Teatrul, No. 7-8, (Volume XXX), july-august 1985;

75. Vészi Endre honlapja, [The Home Page of Endre VÉSZI] mek.oszk.hu;

76. Antikvarium.hu;

77. Adevarul.ro, google.com;

78. Adrianpaunescu.3x.ro;

79. Mihai EMINESCU: Lacul [The Lake];

80. Lucruri inedite despre poetul Adrian PĂUNESCU: avea iubite în toată țara, [Unpublished Things about the Poet Adrian PĂUNESCU: He Had Lovers in the Entire Country] stiri.com.ro, 1 july 2012;

81. Adrian PĂUNESCU: O iubesc pe Alba ca Zapada, [I Love Little Snow-White] romanianvoice.com;

82. Andrei, PĂUNESCU: Jurnalul lui Adrian Păunescu: Sărbătoare, [The Diary of Adrian

- PĂUNESCU: Celebration] jurnalul.ro, 21 april 2012;
83. Andrei, PĂUNESCU: [Jurnalul lui Adrian Păunescu:] O cascadă de păcăleli, {[The Diary of Adrian PĂUNESCU:] A Cascade of Hoaxes} jurnalul.ro, 12 may 2012;
84. [Andrei, PĂUNESCU: Jurnalul lui Adrian Păunescu – ] Undița lui Armeanu, {[The Diary of Adrian PĂUNESCU — ] The Fishing Rod of Armeanu} jurnalul.ro, 21 december 2012;
85. Cimec.ro;
86. Libri.hu;
87. Ervin SZUCHER: ANL-s lakásba költözhetett a kommunista rezsimet kiszolgáló Hajdu Győző, [There could move into a state dwelling Győző HAJDU having served the communist regime] kronika.ro, 16 november 2011;
88. Kulja, ro.wikipedia.org;
89. lhunyt Fodor Imre [Imre FODOR has deceased] – Erdélyi Magyar Televízió, youtube.com, 1 october 2015;
90. Nicolaie, ARSENIE: Vandalism, devastare, nebunie!, [Vandalism, Devastation, Madness!] cuvantul-liber.ro, 29 january 2015;
91. Ana-Maria, PĂUNESCU: Secunde din 2014, [Seconds from 2014] jurnalul.ro, 28 december 2014;
92. Cinemagia.ro;
93. Árpád FARKAS: Csikorgó, [Creaking] szekelykonyvtar.ro;
94. Institutul Politehnic „Traian VUIA” Timișoara, MCMXX, Anuar jubiliar 1980, [1980 Jubilee Annual] Ministerul Educației și învățământului;
95. Recunoașteți personajele din fotografie?, [Can You Recognize the Personalities on the Photo?] ziar-tricolorul.ro, 15 may 2013;
96. Daloskönyv, [Song-book] Magyar Természetbarát Szövetség, fsz.bme.hu;
97. Jason Bond looks under moss for spruce-fir moss spiders, U.S. Fish and Wildlife Service Southeast Region;
98. Two Deaths, BBC, 1994;
99. Wanted, Universal Studios and Ringerike GMBH & CO. Luftfahrtbeteiligungs KG, 2008;
100. Jute City, BBC North, 1991;
101. Kafka, Pricel S.A., 1991;
102. Citizen X, Home Box Office, [1995];
103. Mission: Impossible, [Paramount Pictures, 1996];
104. Amen, Katharina / Renn Productions, Vierte Beteiligung KC Medien AG & CO. KG Munich, TF1 Films Production, [2002];
105. Adam & Paul, Home Box Office, [1995];
106. The Necessary Death of Charlie Countryman, Countryman Nevada LLC, 2013;
107. New York, New York, United Artists Corporation, 1977;
108. Cinema, Nr. 12, Anul XVII (204), decembrie 1979;
109. Cinema, Nr. 4, Anul XVIII (208), aprilie 1980;
110. Cinema, Nr. 8, Anul XVIII (212), august 1980;
111. Cinema, Nr. 5, Anul XVIII (209), mai 1980;
112. Cinema, Nr. 3, Anul XVIII (207), martie 1980;
113. Cinema, Nr. 1, Anul XIX (217), ianuarie 1981;
114. Cinema, Nr. 5, Anul XX (233), mai 1982;
115. Cinema, Nr. 11, Anul XX (239), noiembrie 1982.

## Other publications

### A. Books

Till July 2024, from the “cemetery” [1] of the imperialist national state I have succeeded in sending to the surface my following books:

1) the english-language text-image electronic version, as well as the hungarian-language text paperback version of my book entitled “Towards the Iron Curtain of the Hungarian Communist State — my first illegal fleeing attempt from the Romanian communist state”, with the internet distributor Google Play, and respectively in Romania;

2) the english-language text-image electronic version of my book entitled “It Is Difficult to Come out of Romania with Benefit”, with the internet distributors Google Play and Internet Archive;

3) the english-language text-image electronic version of my book entitled “A Case of Securitate Dossier Burial in Romania”, with the internet distributors Google Play and Internet Archive;

4) the english-language text electronic version of my book entitled “Statue of Captivity”, with the internet distributors Google Play and Internet Archive;

5) the english-language text-image electronic version of my book entitled “My Repulsed Philosophical Theory and Its Repulsion”, with the internet distributors Google Play and Internet Archive;

6) the english-language text-image electronic version of my book entitled “Hungarian Politics-Religion Intertwining”, with the internet distributors Google Play and Internet Archive;

7) the english-language text-image electronic version of my book entitled “The Violent Spiritual Engineering in Pitești”, with the internet distributors Google Play and Internet Archive;

8) the hungarian-language text-image electronic version of my book entitled “România Szocialista Köztársaságban junior kézilabdázóként írt képeslapjaim”, [My Picture Postcards Written in the Socialist Republic of Romania as a Junior Handball Player] with the internet distributors Google Play and Internet Archive;

9) the english- and the hungarian-language text-image electronic versions of my book entitled “Uncivilized Manifestations of Muslim Persons”, with the internet distributors Google Play and Internet Archive;

10) the english-, hungarian-, and the Romanian-language text-image electronic versions of my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”, with the internet distributors Google Play and Internet Archive;

11) the english-, hungarian-, and the Romanian-language text-image electronic versions of my book entitled “Elizabeth Adam As Wild Rose Message of National Marginalization”, with the internet distributors Google Play and Internet Archive;

12) the english-, hungarian-, and the Romanian-language text-image electronic versions of my book entitled “National Conspiracies for Stifling Elizabeth Adam As a Terrestrial Extraterrestrial Historical Personality”, with the internet distributors Google Play and Internet Archive;

13) the english-language text-image electronic version of my book entitled “Eyes Wide Open: The Illuminati Tigress-Programing, -Training and -Using Angelina Jolie”, with the internet distributors Google Play and Internet Archive;

14) the english-language text-image electronic version of my book entitled “My Repulsed Physical General Theories and Their Repulsion”, with the internet distributors Google Play and Internet Archive;

15) the english-language text electronic version of my book entitled “The Conceivers of the ‘Holy Scriptures’ Are Ethnical Secret Political Organizations”, with the internet distributors Google Play and

Internet Archive;

16) the english-, hungarian-, and the romanian-language text-image electronic versions of my book entitled “Documents and Objects relative to My Fraudulent Crossings of the State Frontier of the Socialist Republic of Romania”, with the internet distributors Google Play and Internet Archive;

17) the english-language text-image electronic version of my book entitled “The Illuminati Purifying the American Nation from Sharon Tate”, with the internet distributors Google Play and Internet Archive;

18) the english-language text-image electronic version of my book entitled “My Experiences Conditioning the Development of my Concept of Ethnical or National Secret Political Organization”, with the internet distributors Google Play and Internet Archive;

19) the english-language text-image electronic version of my book entitled “Articles about the Ethnical and the National Secret Political Organizations”, with the internet distributors Google Play and Internet Archive;

20) the english-language text-image electronic version of my book entitled “The Illuminati Preventing Marilyn Monroe from Becoming a Cleopatra of America”, with the internet distributors Google Play and Internet Archive;

21) the english- and romanian-language text-image electronic versions of my book entitled “The Case of the Humanist MATEI Alexandru at the National Secret Political Organizations”, with the internet distributors Google Play and Internet Archive;

22) the english-language text-image electronic versions of the volumes 1, 2 and 3 of my book entitled “My Persecutions by the Ethnical and the National Secret Political Organizations”, with the internet distributors Google Play and Internet Archive;

23) the english-language text-image electronic version of my book entitled “Climbing the Mount Wiwanni in Switzerland”, with the internet distributors Google Play and Internet Archive;

24) the english-language text-image electronic version of my book entitled “Climbing the Bietsch Valley in Switzerland”, with the internet distributors Google Play and Internet Archive;

25) the english-language text-image electronic version of my book entitled “Climbing the Baltschieder Valley in Switzerland”, with the internet distributors Google Play and Internet Archive.

## **B. E-videos**

Till march 2020, from the “cemetery” [1] of the imperialist national state i have succeeded in sending to the surface my electronic videos with the following titles and covers in the english language:

1) “National Conspirations for Stifling the Individuality, Personality and Spirituality of Elizabeth Adam”, with the internet distributors YouTube and Internet Archive:



# **National Conspirations for Stifling the Individuality, Personality and Spirituality of Elizabeth Adam**

**SECRET**

[1]

2) “Elizabeth Adam As Wild Rose Message of National Marginalization”, with the internet distributors YouTube and Internet Archive:

**SECRET**

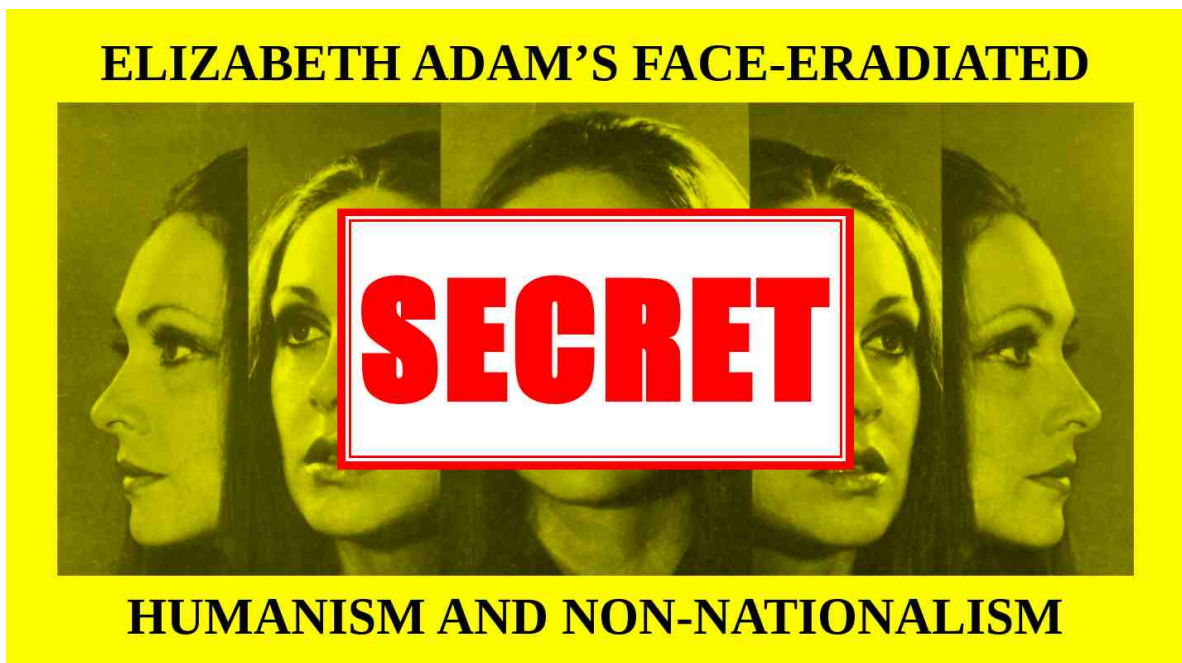
## **ELIZABETH ADAM AS WILD ROSE MESSAGE OF NATIONAL MARGINALIZATION**



3) “Elizabeth Adam in National Darkness”, with the internet distributor YouTube:



4) “Elizabeth Adam’s Face-Eradiated Humanism and Non-Nationalism”, with the internet distributor YouTube and Internet Archive:



5) “Elizabeth Adam’s Face-Mirrored National Secret Political Persecution”, with the internet distributors YouTube and Internet Archive:



6) “Elizabeth Adam As Fairy of Mountains”, with the internet distributors YouTube and Internet Archive:



7) “National Secret Political Fading of Elizabeth Adam’s Symbolics”, with the internet distributors YouTube and Internet Archive:



8) “This Is How Nationalists Wanted to Steal Elizabeth Adam from Humankind”, with the internet distributors YouTube and Internet Archive:





9) “Elizabeth Adam Was ‘Little Snow-White’”, with the internet distributors YouTube and Internet Archive:



10) “Elizabeth Adam As ‘Witch’”, with the internet distributors YouTube and Internet Archive:



11) “Angelina Jolie’s ‘Delilah’ Side”, with the internet distributors YouTube and Internet Archive:



12) “Illuminati’s Bath-Tub Murder”, with the internet distributors YouTube and Internet Archive:



13) “Illuminati’s Tigress Programming”, with the internet distributors YouTube and Internet Archive:



### C. Site

The address of the site of english language of Elizabeth Adam is: [www.sites.google.com/site/human-istelizabethadam](http://www.sites.google.com/site/human-istelizabethadam)



### **Book-creation information**

The author created the first edition of this book for the most part between february and june 2016, then between november 2018 and march 2019, the second edition in march 2020, and the third edition in july 2024, as conceiver and author, in the hungarian language, under private-life circumstances, resulting from the needs of terminating the anti-Elizabeth Adam multinational secret political informational boycott, counter-balancing the multinational-secret-political-propaganda campaign “annihilating” [5, p. 130] her memory, and making her real spirituality accessible. The second edition adds to the first edition the results of the research of the films of english language of Ion CARAMITRU, and of the american film entitled New York, New York of 1977. The third edition adds to the second edition the results of the research of the collection of the magazine Cinema. The author translated this book into the english language literally and personally for the most part between june and august 2016, in march 2020, and respectively in july 2024. The electronic redaction of the book was made by the author personally mainly with the following technical means: Acer AOD270, Samsung ST65, Linux-GNU Mint 17, LibreOffice 4, GIMP 2.

### **Author information**



On the photos taken on 16 april 2016, and respectively 1 march 2019, it is visible the author, István ADORJÁN. He was born on 20 december 1959 in the village Mikháza [Read approximately: 'mikha:-zɔ. In the romanian language: Călugăreni.] in the county Maros [Read approximately: 'mɔrɔʃ. In the romanian language: Mureș.] in Romania, his citizenship is romanian, his ethnicity hungarian, his identity first of all human, he is a spiritual alter ego of Elizabeth Adam, at present he regards not one state his own or his country, ideologically he is atheist, politically liberal, his theory-like conviction is that the great religions and the national states are creatures and means of the national secret political organizations, with his writings his purposes are the publication and diffusion of his say of scientific, philosophic-atheist, progressive, humanist, non-nationalist and liberal spirituality, particularly the revelation, publication and diffusion of his say relative to the national-imperialist, anti-humanist, anti-progressive and anti-scientific nature and activity of the national secret political organizations, great religions and national states.

**The End  
of the Electronic Book**